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THE NATIONAL GALLERY:

THE SELECT COMMITTEE—THE TRUSTEES—PREDILECTIONS.

"Where Trustees join with tenants for life to defeat a remainder before it comes '*in Esse*,' this is plain breach of trust."—TOMLIN.*

ANOTHER stone has been thrown into the stagnant waters of the National Gallery: this is well, for unless these pools are occasionally disturbed, an indelible disgrace will rest upon the TASTE of this country; to say nothing of good sense, judgment, or official patriotism. It appears to us, this stone has been cast in the right direction; we refer to Colonel Rawdon's "Letter to the Trustees;" of which, together with the late "Report of the Select Committee of the House of Commons,"† we propose to venture upon some slight examination, to see in how far they may tend to the advantage of the republic of Art.

As regards the Report, notwithstanding a careful perusal of it, we cannot help asking—"What is its purport?" "What motive has the committee had in its inquiry?" These are questions more easily asked than answered. This Select Committee was appointed to consider the present accommodation afforded by the National Gallery, and the best mode of preserving and exhibiting to the public the works of art given to the Nation, or purchased by parliamentary grants. It is true this is a limited inquiry; and in a consistent spirit, the committee sat only four days, and examined but few witnesses; not a single trustee having been called before it. One would have imagined that, in a grave official examination respecting a public charge, some one of the trustees of this charge would have been subjected to inquiry. However, the thing is palpable, that the trusteeship is considered a mere form, and the committee could scarcely think it necessary to seek for information where, as a matter of course, none was expected to be found. But what is powerless for good may, by simple inertia even, be powerful for evil: not doing good is only too often doing a grievous harm, however unintentional it may be.

We may suppose that when an inquiry is instituted into any matter, it is with a view to a remedy, or a justification, or at least to ascertain some fact, with an ulterior end; it must have a purport. If a public rumour be spread abroad that certain valuable property is, by neglect of trust, ill-cared for, it must be with the object that the alleged state of neglect shall cease, or the rumour be contradicted. Now, it is a notorious rumour that the National Gallery is wholly unfit for its purpose, and that the pictures are daily suffering from the influence of dirt and miasmata, the consequence of its ill chosen site. Such was the subject of investigation of the Select Committee, of which the Report has lately come before the public; and the substance of the Report is, that the present building of the National Gallery does not afford space for the accommodation and due exhibition of the pictures belonging to the nation; that it is in too crowded a thoroughfare; is too near the smoke of the Thames; and suffers the pictures to grow very rapidly dirty. Accordingly the substance is, that the notorious rumour in question is true; and yet the Committee, after establishing this fact, whether rightly or wrongly, "does not recommend that any expenditure should be incurred in increasing the accommodation on the existing site," and *cannot advise the removal of the pictures elsewhere.*

With due deference to so formidable a tribunal, the public may well ask "What are the fruits of this special inquiry?—to officially confirm a very unpleasant rumour, and at the same time to deprecate all interference for the remedy of the alleged evil.

The Committee certainly leaves us worse off than it found us, for we must now many of us *believe* what we before *doubted*, namely, that the national pictures are really in a precarious state. Our only consolation is in the hope that the Committee may be mistaken, and that the evil is not by far so great as is supposed. A large portion of the evidence certainly justifies this opinion. The minutes contain a great deal of valuable and interesting matter, and on the whole the "Report" does not nearly do justice to the evidence of several of the witnesses; or even to the report of the Commission* appointed to "Enquire into the State of the Pictures," which expressly affirms that there is no "such imperfection in the mode of regulating the temperature of the rooms as to endanger the pictures." And this comprises almost the entire question regarding atmospheric danger, the chief plea respecting ineligibility of the site of the present Gallery; for good ventilation certainly implies a relatively good state of the atmosphere, and the mechanical mischief caused by smoke is generally admitted in the evidence to be immaterial and temporary only, unless a picture is already in a very bad condition. And if it is a *sine qud non* that our National Gallery must be free from the influence of London smoke, it is very nearly a certainty that the British metropolis cannot have the honour of possessing so valuable an ornament.

The Report expresses no decided opinion on the question at issue, and can be of no manner of use, either to the trustees of the Gallery or to the Government, in any measures that either may wish to take, in the form of recommendation or action, towards the settlement of the great matter of debate,—Are we to have a National Gallery worthy of the nation or not? The present Gallery is unworthy and ill-placed, says the Report; and yet advises that it be neither enlarged nor removed. But that this is no more in accordance with the general feelings of the committee, than it is agreeable to the anticipations of the lovers of Art and social recreation throughout the country, must be evident from the following paragraph at the close of the Report:—

"Your committee are of opinion, that a building large enough for the present national collection, and constructed in a style admitting of successive additions in future years, would induce patriotic and generous men to follow the examples from which the country has already derived so much benefit!"

These pictures, then, *from which the country has already derived so much benefit*, are to be ill-lodged, to be allowed to decay?—and the parliamentary committee, selected expressly to inquire into their case, will not "positively recommend" the Government to hold out the helping hand to relieve, to save them! However, the committee does not *positively* say whether the site is bad or not: it speaks of the dangers of the site, and suggests that these may be remedied or diminished by *glass*, and by *backs*, to the pictures. "Backs" would be as necessary in any other site as the present, and glass would be in all sites an injury to the exhibition of the pictures, whatever it might do towards their preservation. Glass on a picture of anything more than one of a small cabinet size is an absolute provocation to the visitor in a picture gallery. For instance, in the Dresden Gallery, the famous Madonna di San Sisto, we are told, since it has been covered with glass, makes a very good mirror for the reflection of the pictures on the opposite wall, and is itself seen only in certain positions; so that, in a crowded city like London, the visitors would have to jostle each other for the good places,—which does actually occur even now in London before the small pictures that are covered with glass. The good *exhibition* of the pictures is an essential condition of their good preservation; and it is notorious that pictures under glass are badly exhibited.

Now, the site *is* a bad one, or it *is not* a bad one. It appears to us that the case of its being a *bad* one, has not been made out by the evidence. Kensington Palace may be a better site, but Trafalgar Square is not a bad one. It was imperative on the committee to recommend one of two things,—the enlarging of the present building, or the removal of the Gallery to another site. It is probably to the public a matter of indifference which may be decided on; but considering that we now have 380 pictures, it is absolutely disgraceful that there should be room for 200 only in the National Gallery, or about half the accommodation actually required at the present moment.

In a city containing nearly 400,000 houses, the Government of this country can find *four rooms* only which they can devote exclusively to the keeping and exhibition of the nation's gallery of pictures. The small city of Dresden has long found room for the fair exhibition of 2000 pictures, and yet is preparing a new gallery expressly designed for the purpose: and the people of another small German city, Munich, have actually four great galleries within a few hundred yards of their doors,—the Pinacothek, the Glyptothek, the new gallery for modern pictures, and the gallery of the Hofgarten; not to mention the great gallery of Schleissheim, a few miles from the capital, besides the Palace, and twenty other Art-exhibitions in churches and other buildings, always open to the public.

The great plea set up against the present site is, that the gallery is *over-crowded*, and that the miasmata from the crowds injure the pictures; this has, however, nothing whatever to do with the site, but the accommodation afforded; if there were no more room in the National Gallery, in proportion to the crowd, than was afforded by the black hole of Calcutta to its inmates, there would be something more than miasmatic injury to pictures to deplore. But what is the difference save one of degree? the average attendance at the gallery is computed at upwards of three thousand people daily; supposing each person remains in the gallery an hour, it will give us the maximum crowd in the gallery at one time at about four hundred. Now, is it remarkable that with a population of more than two millions, four hundred people should take it into their heads at the same time to go and see their national collection of pictures? We should think not. It is, however, quite probable that the average time spent by each individual in the gallery does not exceed half an hour, which will reduce our crowd to two hundred instead of four hundred, and this is the number generally supposed to be in the gallery at one time. But if from four hundred to two hundred people are a sufficient crowd to create a pernicious state of the atmosphere, it must evidently be in a very confined locality, and when this confined locality is a place they are invited and expected to visit, it is a clear case of a culpably bad provision of accommodation for them.

With a collection of pictures limited to four small rooms for their exhibition, to a constant population of at least two millions of people, the wonder is not that from two hundred to four hundred should crowd it at one time, but that the pictures should ever be conveniently seen at all. However, four hundred people would crowd no gallery in Europe, perhaps, except that of the British metropolis; this crowd which oppresses our gallery would be but an agreeable sprinkling of visitors in any of the galleries either at Dresden, Munich, Berlin, or Vienna,—or even at Venice, Florence, Rome, Naples, or Madrid.

* "Letter to the Trustees of the National Gallery." By Colonel Rawdon, M.P. London: Ridgway, 1851.

† "Report from the Select Committee on the National Gallery; together with the Minutes of Evidence," &c. July, 1850.

* Sir C. L. Eastlake, Mr. Faraday, and Mr. W. S. Russell.

BRITISH MUSEUM

Such is the accommodation at nearly all of these galleries that, go when you will, even on Sundays, they always appear thinly attended, leaving the visitor to contemplate almost any picture, or even school of pictures, in solitary quiet.

The Pinacothek at Munich, which is not so large as some of the others, contains on the upper or gallery floor alone, eleven saloons and twenty-three cabinets, or thirty-four apartments altogether. Thirty-two of these rooms are occupied with pictures by the old masters, for the new masters have a distinct gallery of their own; and supposing, by any extraordinary circumstances, a party equal to that which so injuriously crowds our gallery were to visit this gallery at Munich at one time, it would give only ten or twelve visitors to an apartment, some of which, by themselves, would accommodate a hundred or more, and the smallest cabinet would not be so crowded as our four rooms generally are; but, of course, if the visitors were fairly distributed over the gallery, there would be no semblance whatever of a crowd.

This is, however, calculating the accommodation the Munich Gallery would afford to the population of London; if we consider it with regard to its own population of about one hundred thousand people, the result will be in an inverse ratio in its favour. The same proportion of attendance at Munich as we have at London, would give only *one visitor at a time for every two apartments* in the gallery, while in London we have from *fifty to one hundred in every room at the same time*; showing the not very flattering result to us that the government of Munich provides two hundred times the amount of accommodation for the public in the *Royal* picture-gallery, that the British government provides in the *National* gallery of the country. And Munich is not an extraordinary case; all the other principal galleries afford about as much accommodation, the *extraordinary* is entirely on our side of the question.

It appears that the National Gallery consists now of 380 pictures, including the Vernon collection, and that the building of the gallery is not capable of properly exhibiting half that number; yet this is the gallery of which the select committee will not recommend either the enlargement or the removal elsewhere. If the site is bad, then it is imperative that it should be at once altered; and if it is not bad, then the enlargement of the present gallery is a moral obligation. There can be no question as to which would be the more suitable, the more patriotic, and perhaps the more economical plan: namely, that of constructing a new gallery on a new site; and the present building might be wholly given up to the Royal Academy, or what perhaps would be a still better arrangement, the present rooms of the gallery might be given up to the government School of Design, which is quite as badly accommodated as the gallery itself. What is worth doing at all is worth doing well; a principle most completely outraged in the cases of both these valuable national institutions.

The only alternative of this scheme is the enlarging the accommodation on the present site; and even this would be accepted by the nation as a great boon. Mr. Barry's evidence on this point is satisfactory and conclusive; but it would be eventually far more expensive than constructing a new gallery elsewhere; still as a gradual process it may be more feasible. Mr. Barry proposes to give fourteen times the present accommodation, by adding a new gallery of two stories, much higher and in front of the present one, bringing the façade out flush with the pavement, and by adding two quadrangles behind. This would certainly afford a more spacious gallery than any in Europe, one in fact capable of exhibiting 3000 pictures. But as this is an amount of space that cannot be required for many years, the front gallery is all that it is proposed to add at present, and this could be done in two years without disturbing the present exhibition of the national pictures in any way, and at a cost of 148,000*l.*; not more perhaps than the two Houses spend in the same time, in printing their own votes and blue books.

This addition will furnish eighteen new rooms, much about the size of the existing rooms, giving, on the present system of hanging, accommodation for about 1000 pictures, and therefore sufficient space for this century at least, even if the trustees of the gallery should occasionally add to the collection by purchase on a ten times more liberal scale than they have hitherto done; and comprehending also a judicious selection of the best pictures at Hampton Court, not omitting the matchless cartoons of Raphael, which in the present perfection of the manufacture of glass, and especially considering their dull surfaces, would not nearly suffer so much in effect by being glazed as to counterbalance the immense advantage of their location in London: taking it for granted that glazing is necessary here on account of the cartoons being tempera paintings.

Twenty-three apartments, which the enlarged gallery would consist of, without disturbing the Royal Academy, would give even noble accommodation for many years to come; for the existing collection, of three hundred and eighty pictures, would hardly reach the number of five hundred under any circumstances perhaps for the next quarter of a century, as it is not probable that such bequests as Mr. Vernon's or Mr. Holwell Carr's will be very often repeated. The present collection with this proposed accommodation, would average sixteen or seventeen pictures in each room, which would give every picture a place upon the line; and as the increased accommodation would not materially increase the number of visitors, our larger estimate of four hundred in the gallery at the same time would give only seventeen for each room at once; a number too small to suggest even the notion of injurious miasmata, in a well ventilated building. Again, with this accommodation we should have several other advantages; with so much space, the visitors would be no interference to the students copying in the gallery, this is quite certain; and accordingly the public need no longer be shut out from the public gallery one out of every three days in the week; and the students likewise might be admitted five days in the week instead of two. By this more liberal system both parties would also be relieved in numbers; there would certainly be both fewer students and fewer visitors at a time in the gallery; and thus the earnest admirers of pictures would have abundant opportunity of contemplating their favourite works at leisure. This is an untasted luxury, it seems, on the present system, according to Sir Charles Eastlake; as in the crowded state of the gallery the public keep off the genuine amateurs on the open days, and the copyists and their easels on the other two days.

The laws regulating the admission to other galleries cannot apply to ours, for more than one reason: most foreign galleries are the private property of the sovereigns, and they are located among comparatively small populations; some not amounting to one-thirtieth of that of London. Therefore, however we may desire to see the liberality of their regulations emulated, we may, on the same one principle of right, as strenuously deprecate any comparison in that respect as a warranty of exclusiveness, as there can be no real similarity of circumstance. But the regulations are in nearly all respects extremely liberal; and far more so in essentials than some of those in force in our *National* Gallery.

We now venture to approach another subject slightly touched upon in the evidence appended to the Report, namely, the authorities who have charge of this national store of pictures; and this will carry us from the "Report" to Colonel Rawdon's letter, which appears to have arisen out of this evidence. The trustees are the active and responsible authorities of the gallery; the keeper is placed under their directions, and is obliged to "conform to their orders." The trustees are a numerous unpaid body (sixteen) who are supposed to meet on the first Monday of every month during the sitting of Parliament; and according to the evidence of Mr. Uwins, the keeper, there is generally a *quorum*, though the attendance is seldom large, as "there are a great many trustees whose official duties prevent their coming; and there are others who are out of the country, and others who are sick."

Such a governing body does not appear to be of the most efficient class for active measures or prompt decisions; considering that sometimes *months* may pass before an official answer to a question could be procured, except upon a special summons of the board. And though such a body may be eminently conservative as regards the preservation of the actual collection, it is not to be expected that under this system it is very practicable to take advantage of the various occasions of improving the collection, which from time to time may occur: hence it is we must assume that so many valuable opportunities have been lost.

The peculiar nature of the trust of the authorities of the National Gallery does not transpire in the "Evidence;" but as the trustees have already made several purchases of pictures, it would appear that their trust is not exclusively conservative; and, therefore, once admitted that the increase and general improvement of the Gallery is a portion of the trust, the public, who are the "tenants for life," have a just claim that this portion of the charge be efficiently and thoroughly carried out,—equally so with that of preserving the pictures already acquired.

It may be a question whether the public should appeal to the trustees or to the Treasury. It is clearly with the Treasury that the execution of all measures must rest; but can the Treasury be otherwise approached in this matter than through the trustees? Perhaps not.

This is the ground taken up by Colonel Rawdon in his "Letter to the Trustees." The author was one of the members of the House of Commons' committee of inquiry; and from the evidence then produced, is impelled to ask the questions,—"Of what use are the trustees of the National Gallery?" "What are their duties?" These points are freely discussed; and the letter amounts likewise to a protest against the undecided and unsatisfactory nature of the report of the select committee, of which the author was himself a member.

Colonel Rawdon puts the duties of the trustees as follows:—1. The preservation of the property. 2. The ordering of the property, so that it may conduce to our instruction and enlightenment in Art, and add to our pleasures of sight. 3. To fairly exhibit it, and to make arrangements for cleanliness and decorum in the Gallery; and, 4. To aid the government—and, if needs be, to urge it—to secure additions to the national store, whenever valuable specimens or favourable opportunities may offer.

Assuming such to be the duties of the trustees, the author puts a series of pertinent questions, of which the following might well be asked:—"How comes it that frequent opportunities have been neglected of adding to our treasures of Art?" "That a valuable collection of drawings, selected with great care, taste, and cost by Sir Thomas Lawrence, has left this country?" "How comes it that no attempt was made to redeem the error, when the opportunity offered last summer at the Hague?" "How comes it that none of Lord Ashburnham's pictures were bought by us?"

"How comes it that no provision has been made for a gallery of the British school? That no provision has been made for receiving the munificent bequest of Sir Francis Chantrey; and that you have done nothing, though it is five years ago, since your then keeper, Mr. Eastlake, placed on record his opinion, that *immediate* attention should be given to the subject, and that the time had *then* arrived when it was necessary 'to provide a more capacious and suitable building for the purposes of a National Gallery?'—'Decay, we hear, is going on, and with your knowledge, and yet we see no sign of life in you. By your extravagant economy, it is said, are endangered our sixty-eight pictures, which cost us 118,842*l.* 6*s.*,—the ninety-two bequests, and the sixty-eight donations."

"Can you expect us to remain longer quiescent, when our property, committed to your keeping, is said to be thus depreciating? No; we expect you will do that which you would do in a matter of private trust. You will 'do that something which in conscience ought to be done;' or, if powerless, you will resign the trust, and throw the responsibility of mismanage-

ment and non-feasance upon the government. You will no longer lend yourselves to such 'a delusion and a mockery' as is implied by the term 'trustees' if you have not the power to remedy a state of things, which makes a national *disgrace* of that which should be a national *pride*."

The foregoing remarks are followed by a concise review of the evidence, already discussed above, showing the dangers of the present site, which it appears to us, with increased accommodation, would not be nearly so imminent as represented to be at present. And Colonel Rawdon concludes his letter by an energetic exhortation to the trustees to appeal to the government as a body, to urge it to do that which is just towards this neglected though most valuable Institution; insisting chiefly upon the removal of the gallery to Kensington Gardens, or to Kensington Palace, which, it appears, was the earnest desire of the late Sir Robert Peel. "There is a feeling akin to despair" says the author of this letter, "at the neglectful manner, or, as I have seen it described, 'the supercilious indifference,' with which such matters are treated by Chancellors of Exchequer. We believe that this indifference arises from ignorance, which you may have it in your power to dispel."

"Move, then, and you will move the government; for no government of Britain, in these days of peace,—still less can I think that Lord John Russell's government, if rightly informed,—would be indifferent to matters intimately connected with the education and amusement of the people." * * * "The case for removal is so urgent—the conservative reason is so strong, that it behoves a government to beware, before it opposes the opinions, I believe, you entertain in common with the late Sir Robert Peel, and which, when the facts are known to the public, will be unanimously held."

This letter is a timely aid to the arguments so often repeated in this journal, and we can only heartily wish it success in *moving the trustees to move the government*.

The prominent measure insisted upon, that of removing the entire National Collection of three hundred and eighty pictures to Kensington Palace, would of course be a vast improvement on the present deplorable state of matters; but the alternatives of the construction of a new special gallery, or the enlargement of the present gallery according to Mr. Barry's plan, are perhaps equally deserving of agitation, and any one of the three would probably satisfy all parties interested in the well being of the gallery, at present.

The more legitimate plan would be doubtless the construction of a special gallery, and it might not prove so very much more expensive than the others, provided the building is not suffered to be the mere hobby-horse of the architect.

There is, however, another point, besides increase of accommodation, to consider; that is, the systematic arrangement and the systematic purchase of pictures, for some other motive than for boys to copy. One of the witnesses before the committee, an eminent picture dealer, suggests that there are several pictures which should be put out of the gallery altogether, as unworthy of it; and he specifies no less than eleven which he states would not fetch 100*l.* altogether, if it were not that they were sold by the trustees. But it would not be difficult to select perhaps eleven Raphaels which, but for Raphael's name, would likewise not fetch 100*l.* in the market. It is notorious that the money or auction value of a picture is no test whatever of its real value; such things depend upon competition, local and ephemeral tastes, and many other fancies and fashions of the moment. The money value is always changing, in accordance with what is wanted at the moment; many pictures are now worth hundreds when formerly they were worth only fives, and many that brought hundreds formerly would not now bring as many fives.

The *auction price* is certainly not the test by which pictures should be admitted into a National Gallery; nor are, any more so, *individual predilections* the test by which pictures are to be admitted into a National Gallery. There are many people, not wanting in sense, who think the cartoons of Raphael execrable as pictures, because they do not see in them what they imagine to be excellence in painting: these people would say such works should have no place in a National Gallery.

Some consider that there was nothing good in Art, before the appearance of the *cinquecento* masters; they would therefore keep out all *quattrocento* and other earlier works; there are others again, on the contrary, who consider that Michelangelo, and even Raphael himself, perverted painting, rendering that which was full of holy sentiment a merely sensual Art. Some maintain that the eclectics of Bologna alone exhibit true excellence, and these are opposed by the admirers of the *quattrocento* masters, who maintain that the Bolognese is a school of mere mechanical handicraft. So that we should find it extremely difficult to fill even our present rooms, if individual predilections are to test the worthiness of admission. It would be quite possible to select a jury which, if *unanimity* were the condition of admission, would not be able to discover, in spite of auction prices, one single picture worthy of a place in a National Gallery.

There is no such thing as an absolutely good, or an absolutely bad, picture; all is relative: there are many qualities which may render a picture valuable or interesting, and of which good colouring or good drawing might be the lowest. Subject, treatment, sentiment, composition, expression, costume, colour, form, chiaroscuro, imitation, materials, hand, touch, time, place,—all have their special interest and admirers, and it would be the extreme of folly to form a national collection of pictures upon any one, or any peculiar, combination of these various qualities. Some can appreciate all these qualities; others, whose minds are not quite so comprehensive, can admire only a certain limited combination of them; the common test is *imitation*, and it *is* a common test.

The question to be asked before a picture is admitted into a national gallery, is not "what are its faults," but "what are its recommendations;" and if its *special combination* of recommendations is already represented in the gallery, then is it unnecessary, but not otherwise.

The merits of this scheme would be at once understood if a gallery so selected were disposed in various apartments, to illustrate all the various developments of Art; then, too, every man would find a special feast prepared for him; and if a visitor should at any time require to know what manner of men were the old Florentine or Umbrian painters, or others, of whom so much is said, he would not have to turn in all directions from a Guido to a Rubens, or a Rubens to a Rembrandt, and back again, and after all leave the gallery not one whit wiser in the matter than when he entered it.

There is an English Dante accessible to the public, and it is not at all an improbable case, that some lover of poetry and painting too, after reading the great poet's praises of Giotto, should take up his hat and stroll to his national collection to see some work of this famous Florentine. When he arrived at the select gallery, and asked the attendant where the works of Giotto were to be seen, we can imagine the tone of surprise in which he would hear repeated the name—Giotto? "Yes, Giotto, the painter whom Dante loved." "Dante! pooh! we have no Giottos here, look at that Guido, *that's* the style of thing for a National Gallery!"

The disappointed visitor would leave the gallery perhaps ashamed of his own simplicity, in supposing that the taste of so very antiquated an individual as Dante, could have anything in common with the lights of the present day.

Yet we are simple enough to maintain, that had that truly great painter Giotto no other recommendation whatever, than the simple fact that he was the painter admired and loved by Dante, still he would eminently deserve a place in a National Gallery. And if the gallery were a national pride, instead of a national disgrace, there would be room enough for all, and the connoisseurs *par excellence* could pass directly to their favourite masters, without interfering with those whose tastes are less exclusive and not quite so material, and there, at their leisure, admire like Tristram's friend—"the colouring of Titian, the expression of Rubens, the grace of Raphael, the purity of Domenichino, the Correggioscity of Correggio, the learning of Poussin, the airs of Guido, the taste of the Carracci, or the grand contour of Angelo."

Another question suggests itself in considering this matter: upon what principle are *copies* excluded from the National Gallery; or if not excluded, why not made a prominent feature? The gallery does possess two or three copies, but this appears to be accidental; they were purchased or accepted as originals.

If we value pictures for anything more than their auction prices or their mechanical touches, a good copy will answer every essential service of the original. Upon the same principle that we multiply works of art by engravings, we may multiply them by copies. Very few indeed of the great masterpieces of art have yet found their way into the National Gallery, and as such works are for the most part the property of reigning families or nations who fully appreciate their worth, and are extremely unlikely to alienate them, if the people of England are to be gratified or benefitted by these triumphs of genius, it must be through good copies.

There are many works in foreign galleries, around which time and their own merits have spread such a halo of glory, that we cannot hear their names without an involuntary sensation of admiration and even awe; and yet what do the British people know of these enthralling productions? It has been asked why have we not in the British Museum casts of the "Apollo Belvedere," and the group of the "Laocoon." And we may ask why have we not copies in the National Gallery of the "Madonna di San Sisto:" "The Transfiguration;" "The Entombment," of the Borghese; "The Assumption of the Virgin," at Venice; "The St. Jerome," at Rome; "The Last Judgment" of Michelangelo, in the gallery of Naples (painted by Marcello Venusti, under Michelangelo's direction, and perhaps the most remarkable picture in the world)—the frescoes of the Vatican Stanze; and a host of others, sacred and profane? These things might be done at a comparatively small expense; and it would be a far greater service to Art and to education than the mere adding of Guidos to Guidos, Rembrandts to Rembrandts, Poussins to Poussins, or Rubenses to Rubenses; and it would be cheaper, too. Out of thirty pictures purchased by the government during the last quarter of a century, nine, or nearly one-third, were by these four masters,—already better represented than any others in the gallery. However gratifying such purchases may be, they will be certainly to be regretted, under the circumstances, if they are to be considered as substitutes, to the amount of their value, for the works of other great masters not represented in the gallery.

As the Government does not buy pictures with a view to sale, or as an investment of property, there can really be no good argument against the admission of copies into the National Gallery, and there are certainly very many in its favour. One good copy is worth any number of bad originals in a pictorial sense, however inferior in the eyes of the dealer: and of all the canting criticism in art, that about "genuines and originals" is the most odious. While it discovers endless merits in what is "genuine," as calculated to figure in a broker's list, it, on the same principle, can find no merit in what is not "genuine," even if it were the most perfect copy of the most perfect original. To value pictures according only to what they will "fetch" in an auction room, is assuredly a monstrous outrage upon art. A National Gallery is established for something more than the speculations of dealers, or the exercises of boys.

The Louvre contains copies; and indeed the most attractive pictures in Paris are its copies from some of the great works in Italy,—as some of the frescoes of the Stanze of Raphael, in the Louvre, and the "Last Judgment" of Michelangelo, lately fitted up in the chapel of the Academy; all of the size of the original paintings. May we soon hail that happy day when the Government of this country shall commence to emulate this noble example of the Government of France.

R. N. Wornum.

ON THE APPLICATIONS OF SCIENCE TO THE FINE AND USEFUL ARTS.

THE CHEMISTRY OF POTTERY.—STONEWARE.

THE paper on Artificial Stone (*Art-Journal*, 1849, page 54,) embraces a certain portion of the present subject. Bricks, tessera, and tiles, in their several forms of manufacture, were then described, but no mention was made of the ordinary stoneware utensils which form so important a branch of British pottery. Stoneware is a most perfect kind of pottery, approaching very near true porcelain. Three varieties of it are made in England; the common salt-glazed ware of Lambeth, Nottingham, and Glasgow, the glazed-ware of Bristol and Chesterfield, and the fine compact stoneware of the Staffordshire potteries.

The materials employed in this manufacture, are the pipe and plastic clays; these are obtained from the Isle of Purbeck, and various parts of Dorsetshire, distinguished as brown clay and blue clay; from Devonshire, the varieties being known as black clay, and cracking clay; and from the beds which are interstratified with the coal and ironstone of the great coal-fields of England and Scotland. A very full description of these clays will be found in the *Art-Journal*, August 1st, 1850; their chemical characters need not therefore be repeated. The following method of manufacture as carried on in Lambeth was communicated by Mr. Singer, of the Vauxhall Potteries, to the English edition of Knapp's Chemical Technology.

"The clay is brought by sea from Teignmouth, in Devonshire, and also from Poole and Wareham, in Dorsetshire. It is cut out of the pits in square lumps of about 40lbs. each. The Devonshire clay is used for the smaller kinds of ware, such as ink-bottles, ginger-beer, and porter bottles, &c., without any admixture whatever, and is of all the clays in use, that which bakes of the best colour in a salt-glaze kiln. The Dorset clays, of which there are a great many varieties, are used for the larger kinds of ware, chemical apparatus, &c.; they mostly become of a much darker colour after baking, in consequence of the larger amount of iron which enters into this composition. Naturally containing very little sand, they cannot well be used without an addition of about one-seventh of sand, or broken stoneware, ground up and passed through a sixteen or eighteen-hole sieve.

"The clay is not washed and boiled, as in Staffordshire, as such a process would be too expensive, besides which, it would be rendered more liable to shrink and crack in baking. The balls of clay are simply dried, broken, or scraped, to remove any loose dirt adhering to them, and ground to a coarse powder, either under a pair of edge-runners, or a kind of bark-mill.

"When chemical or large common ware is to be made, the proper number of balls of clay to compose the mixture are ground up together, and the sand, or ground pottery is added afterwards. There are several modes practised for mixing this clay-dust with water. It is either put into large tubs, with a certain quantity of water, and the proper amount of sand, &c., and then passed through the pug, or mixing-mill; or it is mixed up on a stone floor, like mortar, and allowed to remain in a heap for several days, and then put through the pug-mill; or a mill is used to mix the dry clay and water, and pug or grind it at the same time. The method is of little consequence, the only object being to mix the clay and water thoroughly together. After being ground, the clay is allowed to remain as long as is convenient in a damp cellar before being used, which greatly improves its quality. All small round articles are made on a string-wheel, precisely like those used in Staffordshire. Larger articles are generally made on a wheel driven by a pair of mitre-toothed wheels, or by a strap from a shaft driven by the steam-engine."

Nearly all the ancient specimens of pottery, and those of the middle ages, were earthenwares; and it was not until the introduction of flint and felspar into the materials of the potter, that any true stoneware could be said to have been produced. In the clays employed in the manufacture of the Lambeth stoneware, the flint already exists as a principal element in their composition.

The grey stoneware of the Vauxhall potteries gives the following composition upon analysis:—

Silica	74
Alumina	24
Oxide of iron	2
Lime and magnesia	1
Potash	1

The unglazed stonewares of Wedgwood, of China, and Japan, are composed as follows:—

WEDGWOOD.

Silica	66
Alumina	26
Oxide of iron	6
Lime	1
Magnesia and alkali	1

CHINA.

Silica	62·0
Alumina	22·0
Oxide of iron	14·0
Lime	0·1
Alkali	1·

JAPAN.

Silica	62
Alumina	20
Oxide of iron	15
Lime	1

From this it is shown that the chief difference in the stonewares consists in the proportions in which the silica—the pure earth of flints—is combined with the other bodies. Essentially, the difference between stoneware and other varieties of pottery arises from the higher degree of heat to which it is subjected. In all stoneware, a partial vitrification is produced; the particles constituting the mass are thus brought closer together, and cemented by fused silica. In many cases, an addition of an alkali, or of an alkaline stone, is made for the purpose of facilitating this interfusion of particles.

Fine stoneware appears to have been introduced into England from Holland about a century since; but the first really successful attempt at its general manufacture in this country appears to be due to Mr. Astbury, who introduced the use of flint in combination with the Devonshire clay. His son, Mr. Thomas Astbury, by mixing the marl of Fenton Calvert with the Devonshire clay, formed the first cream-coloured stoneware, —both varieties being, however, greatly improved upon by Wedgwood.

We have already mentioned the absurd story related of Mr. Astbury, and his accidental discovery of the use of flint. A close study of the character of this potter, as we know it by the various tales related of him, disposes us to think he was one of those active minds who, without any system, pursues a purely empirical line of experiment,—mixing certain things together, and watching the result. In most striking contrast stands the character of Josiah Wedgwood, who owed none of his success to fortuitous circumstances. It is well known that Wedgwood was the son of a potter, to whose business at Burslem he succeeded. He was born in 1730, and died in his sixty-fourth year, in 1795.

Wedgwood devoted himself at a very early period to a scientific investigation of the material with which he had to deal. Its physical character and its chemical constitution, were subjects of anxious inquiry to him—and, at the same time as he was a most industrious inquirer himself, he was sufficiently a man of the world to avail himself of any knowledge which was possessed by other men. At the commencement of Wedgwood's career, the finer kinds of pottery were imported into this country, but in a few years the current of trade was turned, and the exportation from England became very large. M. Faujas de St. Fond, speaking of Wedgwood's productions, says, "Its excellent workmanship, its solidity, the advantage it possesses of sustaining the action of fire, its fine glaze impenetrable to acids, the beauty and convenience of its form, and the cheapness of its price, have given rise to a commerce so active and so universal that in travelling from Paris to Petersburg, from Amsterdam to the furthest part of Sweden, and from Dunkirk to the extremity of the south of France, one is served at every inn upon English ware. Spain, Portugal, and Italy, are supplied with it; and vessels are loaded with it for the East Indies, the West Indies, and the continent of America." Wedgwood himself who opposed strongly the measures introduced by Pitt in the adjustment of the commercial relations between England and Ireland, gave, in his evidence before the committee of the House of Lords, the following account of the advantages which were then derived from the manufactures in the Potteries:—

"Though the manufacturing part alone in the Potteries, and their immediate vicinity, gives bread to 15,000 or 20,000 people, yet this is but a small object when compared with the many others which depend on it; namely, 1st. The immense quantity of inland carriage it creates throughout the kingdom both for its raw material and its finished goods. 2nd. The great number of people employed in the extensive collieries for its use. 3rd. The still greater number employed in raising and preparing its raw materials in different parts of England, from near the Land's End, in Cornwall—one way along different parts of the coast, to Falmouth, Teignmouth, Exeter, Poole, Gravesend, and the Norfolk coast; the other way to Biddeford, Wales, and the Irish coast. 4th. The coasting vessels, which, after having been employed at the proper season in the Newfoundland fishery, carry these materials coastwise to Liverpool and Hull, to the amount of more than 20,000 tons yearly, and at times when, without this employment, they would be laid up idle in harbour. 5th. The further conveyance of these materials from those ports, by river and canal navigation, to the Potteries, situate in one of the most inland parts of this kingdom; and, 6th. The re-conveyance of the finished goods to different parts of this island, where they are shipped for every foreign market that is open to the earthenwares of England."

Such was the trade opened up almost entirely by the energy and ability of one man, and to him was mainly due the construction of the grand trunk canal, uniting the Trent and Mersey, and which subsequently communicated with the Severn and the grand-junction canal. This inland navigation was of the utmost benefit to the potteries, and beyond this Wedgwood opened a turnpike road ten miles in length, and built the village of Etruria for his workmen. In every way this extraordinary man may be regarded as a benefactor to his country; as a manufacturer he improved the articles which he produced, and thus improved the trade of the potter. The *terra-cotta* which he made to resemble porphyry, granite, and Egyptian pebble was not only as a material superior to anything previously made in this country, but he introduced it to the notice of the public in forms of exceeding elegance. His *Basaltes* or black stoneware realised in every sense its name; it will emit sparks when struck with a steel, it is capable of a very high polish, resists the action of the strongest acids, and is infusible at any ordinary furnace-heat. The *white porcelain* was of the same general characters as the preceding, differing from it only in its pure white character. The *Bamboo* and *Jasper* were essentially stonewares, and from the state of semi-fusion to which they were subjected, they could be made to absorb the same colouring bodies—metallic oxides—as are used to colour glass, or in the process of enamelling. The *table-ware*, better known as the *Queen's-ware* of Wedgwood, from the circumstance that the Queen so admired the production as to request that it should be so named, was in every respect superior to anything hitherto manufactured in Europe.

Wedgwood's Pyrometer, and his attempts to copy pictures by the agency of the sunshine, at once established him as a man of science, and showed him possessed of a far-sightedness which is not common among mankind. He advanced his manufacture to the highest point of excellence, and calling in the aid of Art—and Art too, of first-class excellence—he has left forms of the utmost symmetry, which remain proud rivals of that perfection which runs through the works of the Greeks and Etruscans.

From this episodical notice of the great improver of stoneware, we must return to a consideration of some of the particulars of the processes now employed in Staffordshire.

The mass of the Wedgwood stoneware as now manufactured, is composed of Cornish china-clay, mixed with the Cornish stone as a flux, and combined with certain quantities of plastic clay, the flux always amounting to nearly half the weight of the mass. It will thus be evident that the heat of the furnace for this stoneware is considerably inferior to that obtained for burning of porcelain.

The ingredients being mixed and ground with the greatest care, so as to insure a perfectly plastic mass, the vessel required is formed in the ordinary way by the potter's wheel. Some articles are, however, made by the process of *casting*. This operation consists in pouring the clay, in a state of *pap*, or *slip*, into moulds made of plaster of Paris which are kept very dry. The plaster, from its absorbent character, very readily abstracts the water from the clay, and the aluminous coating which remains is quite stiff; when removed, it bears an exact impression of the mould, and imitations of flowers and foliage are very elegantly executed in this way. The colours employed in stoneware are not numerous, and most of these have already been described in the several articles on the Chemistry of Colours published in the *Art-Journal*, during the past year. At Prina on the Elbe, a peculiar variety of fine stoneware is made, known usually as *varnished ware*. The vessels made at this place are all coloured in the body, but they are chiefly remarkable for the perfection of their forms and the elegance of their ornamentation. Those articles which are coloured with chrome-green, and those which are black, are usually unglazed, and very choice imitations of antique pottery are produced in this ware. Others appear to be actually painted with some hard resinous substance, since it will not stand the action of the fire, and scratches under a knife.

An operation called *smearing*, is employed in this country for the purpose of giving an external lustre to the unglazed semi-vitrified ware: this is done by coating the *saggers* or cases in which the ware is placed, previously to its being arranged in the kiln, with a *salt glaze;* by the intense heat of the furnace this is volatilised, and gives the lustre peculiar to the English stoneware. Common stoneware is coloured by means of the *blowing-pot*, or by the *worming-pot*. The ornaments are made hollow by passing over the vessel a mould engraved in relief. The impression thus produced is filled with a thick clay paste, which the workman throws from the blowing-pot. This is something like a tea-pot; being filled with the paste, it is hermetically sealed with a clay-plug, and there is a quill pipe placed through the clay-plug down into the pasty mass. The workman by blowing in at the spout causes the fluid to flow out through the quill, and, as the vessel which it is desired to ornament is turned round on the lathe, the hollow ornaments are filled with the coloured paste which is thus projected upon it. In this way the hollows can be made up with pastes of any colour, and when the article has acquired sufficient firmness to bear working, the excess of the paste is removed by an instrument called a *tournas*. By making several impressions in this way, and by thus applying two or more layers of different colour, net-work and variously coloured decorations are rapidly produced.

Serpentine ornamentation is produced by having a vessel of tin plate divided in three compartments, each containing a different colour. Upon inclining the vessel the three colours flow out through a common orifice, and they are allowed to fall upon the piece of stoneware while it is being turned in the lathe.

Stoneware is usually glazed with salt. The process consists in throwing salt into the kiln towards the close of the operation of firing; it is not necessary that a pure salt should be employed, any old refuse salt may be used for the purpose. A brown colour is communicated to the glaze by throwing some substance which will produce a large amount of smoke; the finely divided carbonaceous matter combines with the glaze, and thus gives a very diffused colour. The *rationale* of the process of salt glazing is as follows:—Common salt is a compound of the metal sodium with chlorine; when in solution or when water is present, we have the sodium combining with the oxygen of the water to form soda, and the chlorine with the hydrogen to form muriatic acid. When the salt is thrown into the furnace this decomposition is effected in the presence of aqueous vapour, and the soda combines with the silica of the clay, forming a true glass upon the surface of the ware.

Glazes of various kinds are prepared by mixing waste materials—rocks of volcanic origin, and iron slags, and reducing them to a state of powder. These are sprinkled over the moist ware, on which they form a thin layer; when burnt a semi-fusion takes place, and the whole spreads over the surface.

Such are the principal features of the chemistry of pottery. The manufacture in this country has been for many years steadily increasing. In 1837 the declared value of earthenware exported was 558,682*l.*, since which time we understand it is considerably more than doubled.

We have lately examined some specimens of stoneware-china, manufactured by Messrs. Minton, which are far superior to anything hitherto made in this country, and quite equal to the Berlin-ware, for all the chemical purposes to which this variety of pottery is applied. With attention to the chemical constitution of the clays employed, and to the correct mixture of the compound mass, we may hope to see still greater improvements in this branch of British industry. Such exertions are being made for securing a perfect representation of pottery in the Exhibition of 1851, that we are certain the productions of this country will in no respect fall behind those of the Continent either for colour or quality. It is satisfactory to find that the articles on this subject which have appeared in the *Art-Journal* have been attracting much attention, not only among potters, but that the proprietors of clays have, in many cases, been induced to pay much greater attention to their modes of working. New discoveries of clay-beds have also been made, since we directed attention to the subject, and we have just received samples of clays of a superior kind from the Island of Fettar, one of the Zetland Isles, found on the property of Sir Arthur Nicholson.

ROBERT HUNT.

URBINO AND THE UMBRIAN SCHOOL.*

THE country which composed the Duchy of Urbino, and now nearly corresponds with the legation of Urbino and Pesaro, is situated upon the eastern fall of central Italy, between the forty-third and forty-fourth parallels of north latitude. The soil is suited to natural productions, the climate healthy, the scenery varied; all combine to reward industrial pursuits, and to develope those faculties of mind more especially quickened by the influence of the beautiful in nature. It was this, and possibly the comparative remoteness of the locality from scenes of more active strife, combined with the religious associations of Orvieto and Assisi, that formed or largely contributed to that fervent and devout feeling, the peculiar characteristic of the Umbrian School. Fra Beato Angelico Oderigi da Gubbio mentioned by Dante (Purgatorio xi. 79.), Benozzo Gozzoli, Gentile da Fabriano, Nicolas de Foligno, Pietro della Francesca, Fiorenzo di Lorenzo, the precursor of Perugino, Giovanni Sanzi and Raffaelle are names sufficient to consecrate this land of Umbria, even had their works perished, and all that remained of their fame were the traditional respect of time.

How much more willingly then does the lover of Art become the pilgrim of their genius, whilst these works exist to allure him by the combination of the pure in spirit with technical excellence, recalling to him scenes and acts of religious import to all men of whatever creed that Christianity embraces within its wide-spread sphere of mercy and of love. We cannot sufficiently estimate the genius of the place if we remember that here Raffaelle was born in 1483, that from hence his first impressions, his earliest instruction were derived, at that period of life when neither time nor the world has darkened the light of heaven which is reflected in the heart of youth. Properly so to do we must dwell with those among whom he dwelt, study as the author of this work has done the history of the period, and associate ourselves with the influences beneath which he was nurtured, and through whose active power Raffaelle became the great exponent of spiritual and intellectual Art. We will endeavour to present a slight sketch of Urbino and of the general condition of Italy prior to the fourteenth century, that the object of Mr. Dennistoun's memoirs may be more generally understood.

Urbino was long known as the Italian Athens. It has its classical descent as the Urbinum Hortense of Pliny, and the district is in some degree identical with that known to Roman history as Gallia Senonia. It was at Urbino the first Latin grammar was published in 1494; its court was celebrated by Baldassar Castiglioni, in his Cortegiano; the first Italian comedy, the Calandria of Cardinal Bibbiena, was here performed, and the palace of its duke was the academy at once of military tactics, refinement, and taste. Nor was Urbino without influence in the useful arts; its manufactory of earthenware was long in great repute amid the rivalry of contemporary excellence. Upon the fall of the Roman Empire, and the inroads of the successive northern hordes, the native Italian population was either extirpated or absorbed by the numerical superiority of their conquerors. Few of the consular families survived the ruin of the empire and the city of Rome, many of the nobles were reduced to beggary, and a debased and feeble crowd of Italian citizens might be seen hovering around the states of Italy—the miserable witnesses of their former grandeur. Yet perhaps the result was beneficial: the freedom of the barbarian nourished a manlier spirit, a more becoming sense of personal worth, and there were periods it was less honourable to be a Roman than a Goth. The Lombard nation, allured by the fertility of the soil, or captivated by its beauty, soon settled on its plains. Their kings were not unmindful of the influence of literature on civilisation. Charlemagne continued the same course during the existence of the Western Empire; he decorated with paintings the churches he erected, and furthered the introduction of schools. After his decease his power was broken up into petty communities, the feudal system was introduced, the dukes and counts of the empire, and successful military adventurers, established and transmitted an hereditary sway, which the nominal power of German emperors willingly conceded, provided the befitting aid was afforded to the imperial banners. About the period of the formation of these independent fiefs, the towns advanced into importance. Their wealth and power, the martial skill of the citizen, the political influence of the maritime cities of Amalfi, Genoa, and Venice, so necessary to the various interests which warred in Italy, rendered the concession of their independence a necessity—their valour subsequently converted it into a right. They had not so much self-government as they claimed, but factions were the instruments of their own wrong, and the cause of final subjection. With their establishment we may connect the revival of literature. The conquests of the Arabs had re-awakened poetry, schools of medicine and law were founded, the Romance language was cultivated and spread by the songs of the Trouvère and Troubadour, the Italian arose amid a diversity of dialects, at once a perfect form of thought, by the genius of Dante, Petrarch and Boccaccio. Nor were the chiefs or titled condottieri of Italy averse to the patronage of genius. In the worst days of the worst courts, there were few which did not delight to honour both the painter and the poet; it was painting however that was the chief *instructress* of the people. The Church had made this the medium of her teaching and her power. The ascetic spirit of the Byzantine school died away, the classical progressed generally in the other states of Italy, but the Umbrian was extending its influence by the greatness of its masters at the period when this history commences. It may be defined as that which seeks, by the subjective action of the mind, to convey the divine expression of the theme through treatment rather contemplative and allegorical than dramatic, selecting its incidents from purely spiritual acts, its scenes from sacred biography. Its dawn of beauty was Fra Angelico, its glory sunk in Raffaelle. To all these subjects Mr. Dennistoun's Memoirs bear reference, and as the selection of passages is very difficult in relation to our space, we shall endeavour to give a correct analysis of their contents. The first volume contains the history of the Duchy of Urbino, of the rise of the court of Montefeltro, a biography of Federigo, Count of Urbino, of his wife Battista Sforza, their domestic life and home administration, an able retrospect of his reign,

* "Memoirs of the Dukes of Urbino" illustrating the arms, arts, and literature of Italy, from 1440 to 1630, by JAMES DENNISTOUN, of Dennistoun. London. Three Vols. 8vo. Longmans.

that of Guidobaldo his successor, closing with the period of the death of Lorenzo de Medici, the transactions connected with the infamy of the papacy of Alexander VI., and the career of Cæsar Borgia, with a most valuable appendix of documents relating to literature and art. But it is the second and concluding volumes which are of particular interest, as illustrating the arts and literature of Italy from 1440 to 1630, a period second to none in greatness of intellectual power, equal to any in importance to the progress of the human race. Commencing with Guidobaldo di Montefeltro, third Duke of Urbino, the author continues the political events of the duchy, up to the devolution of the state by Francesco Maria II., in favour of the Church, April 30, 1624; and then narrates the history of the court of Urbino, its manners and influence, a subject which has engaged the pen of Castiglioni and Cardinal Pietro Bembo. This necessarily includes also sketches of Bernardo Bibbiena and others; comprising the greatest names in literature and art, who from the revival of letters in Italy it was the pride of the Dukes of Urbino to associate with, to encourage or to shelter, until the series is closed towards the fall of the Ducal family, by Ariosto and Tasso. Upon that much vexed question the probable insanity of Tasso; the following notice of the theory of Dr. Andrew Vega, the latest gleaner in this inexhaustible field, is given:—

TASSO.

"TASSO affords one of the most distinct cases of that description of insanity commonly called true melancholy, and is now known as lipemania, and this is the only way in which we can explain the many enigmas of his life, and by reconciling the discrepancies of his biographers put an end to numberless gossiping conjectures regarding his misfortunes. . . . . From infancy he manifested decided symptoms of a genius, to madness near allied. Precocious in all mental powers, he spoke intelligibly at six months, knew Greek and wrote verses at seven years, and at seventeen published the Rinaldo. The reverses of his early days, the premature loss of his mother, the injudicious liberty of thought and action allowed him by Bernardo, and the rough criticisms to which his writings were subjected ere his character and knowledge of mankind were developed,—all these tinged deeper the gloom of his constitutional sadness, and formed a training the most fatal to one of innately morbid sensibilities. The results were obvious. Bold before his time, his digestion enervated, subject to faintings and fevers, intermittent or delirious, his health at thirty was ruined, his nerves and brain shattered. The natural consequence of his precocity was an overwhelming pride in his accomplishments, which rendered him jealous, touchy, and quarrelsome; and though destined from youth to wander in search of given bread, nature had neither granted him the humble resignation required for such a lot, nor imbued him with a spirit to rise above it. Men who live in court must be prepared to encounter intrigues, those who publish poetry should lay their account with unsparing strictures, and the smaller the court, or the more prominent their poetic merits, so much the greater need have they of forbearance and philosophy. But Tasso possessed neither, and the jealousies of Pigna and Guarini, the malice of the Della Cruscan critics, stung him to the quick. A slight, or fancied affront, which he met with from one of the courtiers of Ferrara, though avenged by a duel, brought his symptoms to a head. From that moment, when in his thirty-third year, we find him a victim to the restlessness, suspicions, fears, and forebodings, and hopeless misery which afflict lipemaniacs."

Our next extract must relate to Art; it is from a chapter on the Decline of the Italian School.

"When the Christian Mythology, which had supplied Art with subjects from inspired writ or venerated tradition, was supplanted by an idolatry of nature content to feed spiritual longings with common forms, copied without due selection from daily life; men no longer painted what religion taught them to believe, but what their senses offered for imitation, modified by their own unrestrained fancies. Painting thus became an accessory of luxurious life, and its productions were regarded somewhat as furniture, indicating the taste rather than the devotion of patrons and artists. Those accordingly followed a wider latitude of topics and treatment. In proportion as devotional subjects fell out of use, a demand rose for mythological fable and allegory. Profane history, individual adventure, or portraiture, supplied matter pleasing to vanity, profitable to adulation. But while the objects of painting became less elevated, its mechanism gained importance; it became ostentatious in sentiment, ambitious in execution. The aim of professors, the standard of connoisseurs, declined from the ideal to the palpable. A fresh field for exertion was thus opened up. Schools attained celebrity from their successful treatment of technical difficulties. Michael Angelo attracted pupils by his power in design, Titian by his mastery in colour, Correggio by his management of light; while the eclectic masters of Bologna vainly aspired to perfection by nicely adjusting their borrowed plumes, and the *tenebristi* of Naples sought by impenetrable shadows to startle rather than to please. A demand for domestic decoration led to further exercise of ingenuity. Landscape, first improved by the Venetian masters as accessories, became a new province of Art, and transcripts from Nature, in her scenes of beauty, were succeeded by the charge of battles, the inanities of still life, the orgies and crimes of worthless men. In architecture and sculpture the departure was scarcely less remarkable from the pure style and simple forms of the fifteenth century; a free introduction of costly materials and elaborate decoration deteriorated taste, without compensating for the absense of ideal beauty. The masters of this, which we may consider as the newest manner, must accordingly be tried by a new standard. Those of the silver and golden ages, the Fiesoles and the Raffaelles, sought a simple or vigorous development of deep feeling; the Giordani and Caravaggii, men of brass and iron, whose technical capacity outstripped their ideas, aspired not beyond effect. Effect is therefore the self-chosen test to which artists of the decline should be subjected, though it may detect in them false taste and vulgar deformity. Under their guidance, energy was substituted for grandeur, bustle for dramatic action; while flickering lights and fluttering draperies, ill replaced the solidity and stateliness of earlier and more earnest men. Art thus, like literature, becomes copious rather than captivating. Ambitious attempts were not wanting, but the effort to produce them was ever palpable. Ingenuity, over taxed, gave birth to bewildering allegories, affected postures, startling contrasts, exaggerated colourings, meretricious graces. Nature was invoked to stand godmother to the progeny, and she disavowed them as spurious."

There is in these opinions much very true, more we are afraid to be considered as the deductions of an enthusiasm for the peculiar style of a particular period, "copious rather than captivating." But the enthusiasm of Mr. Dennistoun is largely educated and refined, governed with excellent judgment, and nourished by unsparing research. A long residence in Italy gave him facilities for investigation, which was unremittingly pursued; this is attested no less by the list of authorities consulted, than the copious documentary matter appended. Such research must ever possess an interest not only to the student of Italian history and literature, but to every one who desires to trace the source and flow of that influence which was so powerful an agent towards the civilisation of Europe—Italian Art. The military events are those of condottieri wars; the political history is that of unbridled faction, unscrupulous power, and the intrigues of a Church which made the authority which she claims from her divine founder the means to gratify the most immoral ambition. The narrative has been written by the greatest of Italian authors, by the pens also of Sismondi and Daru; to these Mr. Dennistoun's work must now be added. His period belongs to two of the great epochs in the history of European civilisation. The first after the fall of Rome was that of formation, the period before the twelfth century, when darkness was over the deep. The second was when light moved over the surface of the waters, and the elements of social order were evolved. This may be considered from the twelfth to the fourteenth century. The third was that from the close of the fourteenth to the opening of the seventeenth century, a period illustrated by the invention of printing, the revival of learning, the Reformation, and the production of the greatest works in Literature and Art. That of which Cardinal Bembo indicates the admixture of sybaritism and intellectual development; Fra Angelico and Raffaelle, Christian Art; Michael Angelo and Leonardo da Vinci, the combination of powers the most varied, and of which Dante, Ariosto, and Tasso, were the poets, is here especially described. These "Memoirs of the Dukes of Urbino" possess therefore no fleeting interest. We have already noticed the research they evince, but we should add this is enhanced in value by the charms of a pleasing manly style, and an intimate acquaintance with the history and literature of Italy. We could wish Mr. Dennistoun would direct his attention to the Life and Works of Savonarola, a subject not entirely dissociated from his present, and one in every respect worthy his attention. H.

ART IN CONTINENTAL STATES.

PARIS.—The annual exhibition of the French Academy opened at the close of the past year, having been postponed till then from the usual period in April, by desire of the Minister of the Interior. A temporary building of larger dimensions has been erected for the purpose in the "Palais National," formerly the "Palais Royal," in consequence of the inconvenience which was found to arise from the exhibition taking place in the Louvre, whereby the works of the old masters were excluded from the public for a time. The building now raised has been found, however, insufficient for the mass of works sent in,—upwards of 3900,—being an increase of about 1300 over the last year's exhibition, so that another room is in process of erection, where will probably be hung 600 of those pictures that have had no place assigned them in the larger edifice. Of the 3900 contributions, 3150 consist of paintings and drawings, the remainder of sculptures, architectural subjects, lithographs, and engravings. It would be quite impossible, with the limited space we have at command for our notice, to give even a list of the contributors, much less to enter upon a critical review of their productions, although we have received from our Paris correspondent a lengthened commentary upon what the *salon* shows. The exhibition is considered meritorious; that is, it contains about the usual average number of good works from the leading artists; among whom, however, we miss the names of Ary Scheffer, P. Delaroche, Ingres, Schlesinger, and others of favourable repute. The practice of awarding prizes to the exhibitors who most distinguish themselves, is one we should rejoice to see carried out in our own country. In Paris the prizes awarded consist of medals valued respectively at 1500, 500, and 250 francs. Of these there are given in the school of painting three of the first class, six of the second, and twelve of the third; for sculpture, two of the first class, four of the second, and six of the the third; for architecture, one of the first class, two of the second, and three of the third; and for engraving, one of the first class, two of the second, and four of the third. Besides these, an honorary medal, of the value of 4000 francs, is given upon a special recommendation of the jury, to the artist who shall be considered most worthy of this honour; the winner of it thereby becomes entitled to an annuity of 4000 francs, till, at some future exhibition, a work is produced superior in merit to that for which the annuity has been granted, which is then transferred to the new successful candidate. What an impetus these prizes must give to the whole body of artists! Surely something of a similar nature might be afforded out of the *impoverished Exchequer* of Great Britain; even on the limited scale supplied by the French government, the annual cost of these rewards would be below 120*l*., while, to the fortunate competitors, the incentive to exertion must unquestionably be very great; it is not the pecuniary value of the gift that renders it covetable, but the principle it involves.

It caused us considerable regret that, during our short stay in Paris towards the close of last year, we could not find time to accept the polite invitation of M. Belloc, the Director of the National School of Design in that city, to inspect the works of the pupils under his charge, which we had heard were of a highly satisfactory character. The last annual report of the meeting for the distribution of prizes is, however, in our hands, which shows the course of study pursued by the pupils of that institution. The classes meet at half-past seven in the morning during summer, and at half-past eight in the winter, daily, and continue for four hours, in two exercises or lessons. The week's study is thus arranged: on Monday and Thursday, mathematics, morning and evening; Tuesday and Friday, drawing in the morning, mathematics applied to construction, in the evening; Wednesday and Saturday, drawing, morning and evening. There are also classes for drawing from reliefs and the sculpture of ornaments every day in the week, morning and evening, and for ornamental design on Wednesday and Saturday in each week. From seven to nine in the evening, daily, are classes for adults, to which none under fifteen years of age are admitted. The professors under M. Belloc are MM. Herr, for geometry and arithmetic; Jay, architecture; Rebout, mathematics; A. Péron, figure-drawing; Lecocq de Boisbaudran, animals; A. Faure, drawing from plants and flowers; Gault de St. Germain, drawing from ornamental designs; Jacquot, sculpture; Ruprich-Robert, for composition ornaments; there are also two private mathematical teachers, and two of sculpture. It is thus apparent that the course of instruction pursued in the school of Paris

has a wider range than in any of our schools of design, and that a greater number of masters are employed in directing these studies. May not these facts have much to do with the superiority which French designers exhibit over our own? and if so, is there any reason why our youths, with the same amount of efficient training, should not become as skilful and ingenious as those of France?

The Porte St. Denis, that striking and historical feature of the Boulevard of Paris, has been cleaned and restored to the freshness it originally possessed when erected in 1762. The designer was François Blondel, and the ornamental sculpture was executed by François Augnier. It was erected by the City of Paris to commemorate the Passage of the Rhine by Louis XIV.

The great portal of the Notre Dame at Paris, which before the Revolution was ornamented with statues of the Apostles, and which were destroyed at that time, has had new figures placed in the various niches, and presents its original imposing effect.

ROME.—A correspondent of the *Daily News* says that sculpture is "receiving some impulse from the numerous visitors to this city. The talented Prussian sculptor, Wolff, who is well known in England from having executed, besides many classic groups, some busts of the royal family and a statue of Prince Albert as a Greek warrior, has just completed an exquisite figure of Paris, in which the feminine beauty of

'The woman warrior with the curling hair'

is admirably portrayed. His four statues, personifying the Seasons (engraved in a former number of the *Art-Journal*), have been purchased by an English amateur. Mr. Gibson is commencing the models of two very important works, Queen Victoria on her throne between two allegorical figures, representing Justice and Clemency, for the House of Lords, and the colossal statue of Sir Robert Peel."

BERLIN.—Since the time when the royal china manufactory ceased to enjoy peculiar privileges, it has had hard struggles against some private establishments not to remain behind them in point of taste and beauty of form. In order to make the Royal Institute capable of keeping pace with them, a committee of three artists has been named; viz., M. Rauch the sculptor; M. Cornelius, the painter; and M. Stüler, the first architect of the king. The taste in china having now taken a decided direction toward that peculiar style known to the middle ages and subsequently, by the *rococo* and the *renaissance*, it will be hardly possible, without a change in public taste, for these celebrated artists to give a favourable direction to the manufacture of china.

In former times, every town was proud of possessing within its walls any famous poet, musician, sculptor, painter, or architect; and every artist was desirous to decorate the inside and outside of his house, and to show thereby that it was the property of an artist. So we find at Nuremberg, Weimar, Venice, Florence, Rome, and other towns famous for the culture of the fine arts, the houses and villas of A. Dürer, Goëthe, Palladio, Michael Angelo, Raffaelle, and others, considered very remarkable curiosities, worth being visited by the tourist and the traveller who possess taste for the fine arts. The most honourable monument for the memory of a celebrated artist would, no doubt, be his house, carefully kept in the same state as when he left it. In this respect, we can but do justice to the piety with which the families of the late M. Schadow, the Director of the Academy, our first sculptor; and of the late M. Feilner, the first manufacturer of pottery and terra-cotta for architecture and furniture, have ornamented the houses of these two celebrated artists by the best examples of their own works, so that they are worthy of being visited by every visitor to our capital. The king has moreover ordered the streets inhabited by those artists to be named "Schadow-Strasse," and "Feilner-Strasse," after their names. The late M. Feilner's son-in-law, the famous sculptor, M. Wichmann, proprietor of the house of his father-in-law, has decorated the garden with a bust of Feilner, of Carrara-marble, and with a large Gothic portal entirely made of terra-cotta, a masterpiece in this *genre* of Art.

In Munich, (and likewise in Nürnberg), they have made an association for the advancement of the industrial Arts. Artists, artisans, and friends of both, are united to get works remarkable for taste, beauty, variety, and originality, as well as for goodness, durability, and cheapness, particularly from those workmen on whom the arrangement of our houses, rooms, tables, and our dress devolves. This society gives the workmen drawings, orders exhibitions of works approved of by a tribunal, buys such works, and publishes a journal with drawings.

BRUSSELS.—In consequence of a report addressed to His Majesty the King of the Belgians, by M. Rogier, the Minister of the Interior, a royal decree was issued on the 24th of Dec., 1848, appointing a commission to superintend the publication of a series of prints to be termed, "Musée Populaire de Belgique."

M. Rogier represented to His Majesty that it would be beneficial, in a moral and educational sense, if a number of cheap prints were issued by the assistance of government, to replace those which find their way into the dwellings of the humble and labouring classes, and which frequently were not only uninstructive, but had sometimes a tendency to be either immoral or irreligious. The course proposed by the Ministers was to form a collection of the most celebrated historical events of Belgium, the portraits of its illustrious men, the antiquities and monuments of Art still existing, and sacred subjects as represented by its greatest painters.

A number of these have accordingly been produced. They are all wood-engravings, on paper equivalent to our size called "royal." The price of each of these sheets sold separately varies from one-penny to twopence. As works of Art, they are infinitely beyond anything of the class ever offered at the price. Among those already published, are whole-length portraits of the most celebrated painters of the Flemish school, six on each sheet, coloured. Military costumes, coloured; marine subjects, relative to commerce and the fisheries; architectural antiquities, six on each sheet, and tinted.

The entire number when completed will form a very interesting series elucidatory of ancient and modern Belgium, as well worthy of the higher classes as they are admirably adapted for the instruction and improvement of the great mass of the population.

At the sitting of the Chamber of Representatives in Brussells on December 3, 1850, Mr. Liedekerke presented a petition from the Belgian artists, complaining of the numberless forgeries of their names on counterfeit pictures, of which they were the victims. M. Rogier, Minister of the Interior, after admitting the justice of their claims to protection, said—"It is disgraceful to the profession of the Fine Arts that men should exist who are so shameless of their proper dignity as to imitate, for the base purpose of personal gain, that which has been the studied and laborious work of men of talent and genius. My attention has already been excited by this scandalous species of fraud, and I regret I have not yet found the means for its sufficient repression. I believe, however, that the existing laws are not without the power of punishing, if brought before the proper tribunal, the authors of these counterfeit copies, or rather I ought to say to protect the public from such scandalous swindling."

BRUGES.—The decorations of the chapel of the "Saint Sang," are now approaching completion; the entire building has undergone the necessary reparation which its great age demanded, and the walls are covered with paintings of enriched diaper work enclosing religious emblems. The effect is extremely good. The same cannot fairly be said of the restoration carried on at the old house of the Fraternity of St. George; the ceilings being gilded and painted in the most tawdry style. These instances of bad taste occasionally surprise us, even in the midst of the finest examples of Medieval works for the study of the artist, as in this very town of Bruges.

THE PORCELAIN MANUFACTURE OF DRESDEN.

THE Dresden China, at all times highly valued for its peculiar and characteristic style and the fancifulness of its decorations, obtains at the present period a more than usual degree of interest from the articles which are preparing, on a large scale, and with costly workmanship, for the coming exhibition. But it is an erroneous impression which attributes the fabrication of this beautiful ware to Dresden. It is made entirely at Meissen, an antiquated town, about twenty miles from Dresden, lower down the course of the Elbe, and on its left bank. It is commanded by the castle, which immediately overlooks the Elbe, and was the former residence of the Margraves of Meissen. This building now contains all the *ateliers* where the genuine china is made. The edifice surrounds a spacious court, the centre of which is occupied by a church: to the left on the ground floor is a large *salle* or exhibition-room for the ware manufactured in this building, and great is the interest which a stroll through this apartment affords, from the number, the variety, and beauty of the articles of every description here exhibited. Two spiral staircases with quaint Gothic windows, and rendered almost external from the abundance of the decorations *à jour*, wind up to the spacious and vaulted apartments, which, from the time of the erection of the palace in the fourteenth century till 1710, had been occupied by the Viscounts of Meissen, and since the latter period have been used for the fabrication of the celebrated ware, some specimens having first been sold at the fair of Leipsig about that time. The rooms in which the process of manufacture goes on overlook the Elbe, and from their elevated situation and open prospect, have great advantages with regard to light. They are so spacious as to contain, in some cases, thirty or forty workmen each; the total number of persons engaged being three hundred and fifty, including the *employés* and out-of-door workmen. Dark and tortuous passages lead from one apartment to another, each of which affords to the visitor a kind of interest different from that which he has quitted. Every apartment in fact has its special appropriation. In one the simpler vases and table services are moulded, and dried in the first place by an envelope or case of porous clay before passing to the oven. In another part flowers are exclusively manufactured, each leaf being inserted separately. Elsewhere birds and the more delicate ornaments; whilst those small figures whose grotesque, and at the same time graceful, attitudes render them almost the prototypes of the *rococo* style, are carefully finished with the hand, after having been cast in a mould. Painting and gilding form a separate department, whilst the delicate imitation of lace, unequalled by any other manufacture of this kind, is the exclusive work of women, each floweret being put on or scooped out with the point of the beaver.

The principal objects which are in process of manufacture for the great exhibition, are an enormous looking-glass frame, decorated with birds, flowers, and fancy ornaments. Two vases four or five feet feet high, one of them in the *rococo* style, gracefully adorned with the entwined foliage of the convolvulus and nasturtium; the other imitating the Greek, and evidencing a taste more chaste and severe; it is decorated chiefly with enamelled paintings on the centre of the vase, or inserted in the forms of medallions round the base, and round the lid. The fourth article is a camellia tree, more remarkable for its fac-simile resemblance to nature than for any originality of conception or gracefulness of design, and unless the illusion be dispelled by touch, every leaf to the observer is a real leaf, more or less developed and coloured; and every blossom marks likewise a distinct and successive stage, from the closed bud to the full grown and expanded flower.*

The fabrication of the Dresden china is a monopoly of government, or rather of the crown. The sale is effected in Dresden in large warehouses, of which the profits are reserved for the royal treasury. The material, which, in the form it is used, is an opaque white clay resembling chalk, comes from Ave in the Ertzgevirge, about sixteen leagues from Meissen. It is used nearly pure, except for glazing, which requires a mixture of quartz and felspar. It passes twice through the furnace before being painted, and once after, when the external surface becomes sufficiently melted to produce enamel. Of a pale cream colour when baked, this material may appear to some to want the transparency of the Porcelaine de Sevres, as the perfected specimens seem also to be inferior to it with regard to elegance of form, though in the Meissen fabrication fancy exercises a far wider range, and its amusing and ever varying subjects afford ample proof of the versatile imagination, if not of the genius, of its artificers: indeed the best specimens of this Art could not be produced, unless by men possessing a more than ordinary degree of refinement and culture. Perhaps the monopoly exercised by the government, however disadvantageous in point of trade, contributes in no small degree to maintain the excellence of the workmanship, which would have degenerated had the craft fallen into inferior or trading hands. The employment becomes dignified by being carried on in a stately palace, and in which no orders are received, unless through the highest offices of government. A system of this kind, which is likewise adopted with reference to the Porcelaine de Sévres, can thus secure the assistance of first-rate talent. The choicest products of both these celebrated fabrics could not have issued from any inferior workshop, dependent on the vicissitudes of trade. At all events, the important works which are about to be forwarded to this country, to challenge the public gaze, will shortly afford every one the means of judging for himself of the advantages of a system, in which national pride has as large a share as mercantile considerations.

H. TWINING.

* Through the courtesy of the Minister of the Interior, we have received drawings of these objects for engraving in our "Exhibition Catalogue."

OBITUARY.

MR. JOHN RITCHIE.

At the very spot where Mr. John Burnet the distinguished engraver was born, Mill Hill, in Fisher Row, a suburb of a town so old that a rhyme goes—

"Musselburgh was a burgh
Whan Edin was nane,
And Musselburgh sal be a burgh
Whan Edin is gane,"—

there dwelt a most ingenious and industrious man, named James Ritchie, a brick and tile-maker, who used also to employ himself as a plasterer, and in modelling. The last occupation was one rather of amusement, and the necessity of his attending to his other avocations prevented him from following it up so as to make himself a proficient in it, although he exhibited more than an ordinary share of skill and inventive genius. Two of his sons, Alexander and the subject of this notice, became thus early initiated into some of the mysteries of the art, and became expert modellers. The elder, after some time, was enabled to go to Rome, and studied under Thorvaldsen; he is now an Associate of the Royal Scottish Academy. John in the meanwhile remained at home, labouring under many disadvantages in the pursuit of his profession, yet having opportunities occasionally of distinguishing himself. Perhaps one of his best works of this period is the statue of Sir Walter Scott, at Glasgow, although it exhibits a strange blunder, in having the right arm covered with plaid, instead of the left, as generally worn. This sculptor had a peculiar faculty, or propensity it might perhaps be more appropriately called, for dreaming, and he used to relate to his friends some very extraordinary visions. He frequently attempted to embody his nocturnal imaginings in clay; one of these is his fine group from "The Deluge," which was exhibited in 1832 in Edinburgh, and attracted much notice; and when it was afterwards returned to his studio at Musselburgh, the lovers of sculptured art would sometimes make pilgrimages thither to inspect it.

The arrival of his more fortunate brother from Rome tended, however, to throw the genius of John Ritchie into the shade, and he became his assistant, working for him assiduously during a space of nearly twenty years; but a Mr. Davidson, of London, having recently seen the model of "The Deluge," commissioned the sculptor to execute it in marble. This appeared a good opportunity for him to indulge his long-cherished hopes of visiting Rome; so in September last he set out, that he might the better prosecute his work among the glorious yet decaying monuments of sculptured art in the imperial city. He had already begun his task when an excursion to Ostia was planned by some friends. The malaria of that notoriously unhealthy spot had lingered beyond the calculated time; the party neglected the usual precautions, and all caught the fever. Mr. Ritchie died after a few days' illness, and was followed to the grave by most of the British and American artists resident in Rome. The dream of his life was accomplished, but he lived only to see, not to enjoy, its fulfilment: his age was forty one.

MR. WILLIAM HOWISON, A.R.S.A.

To the above brief notice of a Scottish sculptor, it is our task to add another of an engraver of the same country, whose works are better known on this side the Tweed than those of Mr. John Ritchie.

William Howison was born in Edinburgh in 1798. He was educated at George Heriot's Hospital, and afterwards apprenticed to Mr. Wilson, an engraver, continuing during his life a close and steady application to his art. For many years Mr. Howison worked in comparative obscurity, being chiefly employed upon small plates, till he happened, through Mr. D. O. Hill, R.S.A., to attract the attention of Mr. George Harvey, R.S.A., who, observing in his plates more than a usual degree of excellence, engaged him to engrave his picture of "The Curlers:" the execution of this plate gained him admission among the Associates of the Royal Scottish Academy. His next work was "The Polish Exiles," after Sir William Allan, a composition of much pathos, and rendered by the engraver with all fidelity. This was followed by one of still greater interest, Harvey's "Covenanters' Communion," of which we spoke most favourably when it made its appearance. Another plate, we believe not yet quite finished, was "The Schule Skaillin'," also after Mr. Harvey; and at the time of his death he was labouring assiduously on Faed's "First Letter from the Emigrants," for the subscribers to the Scottish Association.

Mr. Howison, says the *Scotsman*, "was a man of strong native sense, integrity, humour, and insight into many things beside engraving, though he was singularly modest. We never met with a finer embodiment of the sturdy, the hearty, and the tender virtues of a Scottish craftsman."

MR. WILLIAM SARSFIELD TAYLOR.

This gentleman, whose name has often appeared in public in connexion with Art and Art-literature, died on the 23rd of December last, at the advanced age of seventy. He was a native of Ireland, and in early life was attached to the Commissariat department of the British army, and having been present at the siege of St. Sebastian, made this engagement a frequent subject of his pencil; he was, however, better known by his writings than by his pictures, which rarely rose above mediocrity. His literary labours consist of a "Description of Trinity College, Dublin," in quarto, with plates after his own drawings; a translation from the French of Merimée's "Practice of Painting;" a "History of the Fine Arts in England," in two volumes; and a "History and Practice of Fresco-painting." These works are all more or less valuable in their respective walks.

Mr. Taylor was for many years Curator of the Model Academy in St. Martin's Lane, an institution that for a long period met with considerable success. To his exertions in the public press, the country is indebted for the preservation of the beautiful cloisters attached to Westminster Hall; their destruction had already commenced, when he aroused the public feeling against the work of spoliation, and they were saved. Thirty years since Mr. Taylor wrote the criticisms on the Fine Arts for the *Morning Chronicle*. His brother, John Sidney Taylor, of Trinity College, Dublin, was a reporter, and afterwards became editor of the *Morning Herald*.

MR. WILLIAM WILLES.

We learn with exceeding regret, through the Irish papers, that this gentleman expired, after a protracted illness, at his residence in Cork. Mr. Willes was brother to Dr. Willes, an eminent physician in Cork, and held for some few years past the office of head master of the School of Design in that city, which owes much of the success that has marked its progress to his indefatigable labours of mind and body. We long had the pleasure of a personal acquaintance with Mr. Willes, and can testify to the great interest he took in the prosperity of the institution, and to the zeal and ability with which he carried on the onerous duties devolving upon him. His artistic qualifications were of no mean order, so that in every sense his loss will be severely felt by all connected with the school.

MR. ROBERT ABRAHAM, F.S.A.

THE death of this architect, at the age of seventy-seven, was announced in the public papers in December last; we abridge from the *Builder* a few particulars of his professional career:—

"Mr. Abraham was the son of a builder, and entered the profession above sixty years ago, as a pupil in the office of Mr. Bowen, a surveyor. At that time there were not more than twelve architects in London; and, with the exception of works carried on by Government, which were executed under the direction of appointed architects, nearly all matters connected with building in London were effected and carried out by the builders themselves without professional control. These were the days when those interminable and monotonous lines of red brick barrack-looking houses arose, built in conformity with 'the 14th of George III., commonly called the Building Act,' covering the Bedford estate around Russell and Bedford Squares, and the outskirts of the suburban parishes of St. Pancras and Marylebone. The bricklayer worked in exchange with the carpenter, and the plasterer in exchange with the mason. It was a system of barter, and the surveyor was employed to measure and adjust the accounts between the parties. Few were more actively engaged in this branch of business than Mr. Abraham in his earlier years. It was a bad school for architectural taste, but at a time when the nation was almost overwhelmed in war, and cared little about such taste, it was, except the offices of the Government architects, such as Soane's, Wyatt's, Smirke's, &c., the best school to be had.

"At the conclusion of the war, when greater opportunity was afforded for the exercise of architectural knowledge, and when an impetus to architecture was given by Nash in his valuable projected plans for the improvement of London, Mr. Abraham, by his industry, experience, and talent, had placed himself in a high position, and was well able to take advantage of one of those fortunate occasions which, it is said, occur to every man once in his life, and to catch the tide which bears on to honour and prosperity. It gave him the introduction to some of the chief Roman Catholic families in England, and much valuable private connection. From this time he carried on an extensive practice in architecture, and among his works may be mentioned the County Fire Office, Mr. Carbonell's premises in Regent Street, the Conservatories and Garden Buildings, for the late Earl of Shrewsbury, at Alton Towers, the works at Arundel Castle, Worksop, Farnham, and Norfolk House, for the Duke of Norfolk, the Synagogue, near the Haymarket, the Westminster Bridewell, the houses on the Brewers' Estate, in Oxford Street, &c.

THE MONUMENT TO MRS. THOMPSON.

FROM THE SCULPTURE, IN MARBLE, BY P. HOLLINS.

IT is an observation we have frequently been called on to make, that some of the noblest productions of human genius, in the way of Art, are hidden in secluded and rarely frequented spots, where the world at large hears little of them, and knows, perhaps, less; this is especially the case with works of sculpture. The picturesque village of Great Malvern, in Derbyshire, one of the most romantic localities in England, possesses a church whose venerable tower and elegant proportions are not among the least attractive objects in the neighbourhood; and in the north transept of this church stands one of its most interesting objects in the eyes of all visitors, the monument to Mrs. Thompson.

This beautiful example of Mr. Hollins's chisel was erected, in 1841, by Robert Thompson, Esq., of the Priory, Great Malvern, "in affectionate remembrance of his lady, whom he had the heavy affliction to lose after a very brief illness, in the meridian of life and loveliness." We are told that her many charities and virtues endeared her to the poor of the neighbourhood, where her memory is still cherished by all who had the happiness of knowing her.

The tomb consists of a full-size figure of the deceased lady, reclining on a couch of pure white marble raised on steps of polished black marble; the whole relieved by a background of rich dark-green marble. She is represented suddenly rising, as if at the call of some unseen messenger, to which posture the uplifted hand seems to lend additional force of expression. It requires little stretch of imagination to divine what message is delivered to her, and her perfect readiness to obey the summons; so full of confidence and hope is that fine intellectual countenance, beautiful with the faith that animates. A striking quality in the treatment of the subject is its entire repose: though the point indicates the final struggle with the "last enemy," there are no traces of a contest, no uneasiness of attitude, no signs of mental or bodily pain, but a serenity of position and expression speaking of inward peace; the mortal is putting on immortality "as a bride adorneth herself for the bridal."

We know of few works of modern sculpture surpassing this in deep religious sentiment, in grace of form, and in refined execution. The modelling of the bust and the extremities is both bold in design, and feminine in their proportion, while the drapery is arranged with unquestionable taste, and chiselled with a delicacy that makes it almost transparent. Placed as the work is where the light falls on it through a large richly stained glass-window, whose colours are reflected, here and there, upon the polished surfaces of the marble, it becomes an object of great pictorial beauty, independent of its merit as a fine example of sculptured Art, entitling, most justly, the sculptor to the highest rank in his profession.

It seems scarcely necessary to say aught in praise of Mr. Artlett's engraving, but it would be injustice to him to put it by without notice.

THE MONUMENT TO MRS THOMPSON

ERECTED IN THE CHURCH OF GREAT MALVERN.

P. HOLLINS. SCULPTOR.

R. A. ARTLETT. ENGRAVER.

LONDON. PUBLISHED FOR THE PROPRIETORS

THE GREAT MASTERS OF ART.

No. I.—PAUL REMBRANDT, VAN RYN.*

INTO the school which Rembrandt had established, he gathered, with his accustomed eccentricity, all kinds of fanciful and *bizarre* materials for his art—a huge collection of turbans, fringed scarfs, old spangled stuffs, ancient armour, rusty swords, halberds, and daggers; these he used to exhibit to his friends and visitors as his *antiques*. He now also looked around him for a wife, and found one in the person of a young village-maid of Ransdorp, a girl totally without fortune, but possessing the attractions which a Dutchman so highly esteems, a round rosy face; nor was he slow in introducing his wife's portrait to the world, by the side of himself, in an engraving, where the lady is represented smiling, and dressed up in the most extravagant female attire, holding a glass in her hand. This print is regarded as one of the most valuable of the portraits of himself, twenty-seven in number, which he left behind him. It is but justice to this great but singular artist to record, that if he acquired the love of amassing wealth, his heart was not steeled against a feeling of gratitude. When he first settled in Amsterdam, one of his earliest patrons was a physician named Tulp, professor of Anatomy in the surgical school of that city; two years afterwards, when Rembrandt had become famous, he painted a picture of the professor surrounded by his pupils, which he presented to him; it is now in the museum at the Hague, and is known by the title of "La Leçon d'Anatomie."

But it is necessary we should pass on to a notice of the subjects which are here engraved; the "PORTRAIT" of the painter we have already referred to; it is a work of wonderful power, and shows that even at the early age when it was painted, he had gained an extraordinary command over his pencil, and a thorough insight into the principles which would produce the most effective treatment of chiaroscuro. His ideas on this point are said to have been suggested by watching the play of light on certain objects that received its rays, through an aperture or small window in the roof of his father's mill, and the graduated shadows by which they were surrounded. This brilliant contrast of light and darkness is eminently displayed in the small subject at the head of the second page of this memoir, in the previous number, entitled "THE ASTROLOGER," where the rays proceeding from the cabalistic letters bring into powerful relief the head of the old man and all the foreground accessories.

The "NIGHT-GUARD," which is also engraved in the former number, is one of Rembrandt's most singular compositions. This picture is in the Museum of Amsterdam. The apparent mystery hanging over the subject is such that it is almost impossible to divine the painter's intentions. His heroes here are burgomasters, arquebusiers, halberdiers, drummers, children, &c.; but their action is so uncertain, their gesture and action so extraordinary, one is at a loss to conceive whether the groups are marshalling for war or preparing for a nocturnal revel; whether they are actually turning out for a sacred duty, or whether the whole affair is not a mere masquerade. It is equally difficult to determine whence the light comes which is thrown over the picture; it is certainly an out-door scene, but it has neither the brightness of the sun, nor of the moon, nor is it torch-light; "it is the light of the genius of Rembrandt," says a critic who writes of this work. Whatever were the painter's ideas as to the nature of his subject, whether it be a dream of his imagination, or borrowed from some incident of which he was eye-witness, it is a picture of marvellous power, full of character marked and original; its component parts put together so as to form a most attractive whole, and each individual in it engaged in a scene of bustle and activity partaking more of the comic than of tragedy.

THE RAISING OF LAZARUS.

The illustration entitled "CHRIST AND THE WOMAN OF SAMARIA" is copied from one of those extraordinary engravings which gained for the artist as much renown as his paintings. Biographers state that he established an epoch in this class of art beyond that of any other master, and choice impressions of these apparently slight but well-studied effusions of his genius sell, even to this day, at an enormous price. During Rembrandt's lifetime, and while he was at the plenitude of his fame, connoisseurs came from the cities of Italy to offer the finest specimens of Marc Antonio's engravings in exchange for the Dutchman's rare proofs; who, shut up in the solitude of his studio, which he pertinaciously kept closed against all visitors, made the world believe he was in possession of some marvellous secret whereby he was enabled to work out such wonderful results. Many anecdotes are related of the various methods he adopted to induce collectors to become purchasers, by altering, in some slight degree, his plates of the same subject, so that buyers might be tempted to procure a specimen of each; for it cannot be disputed that the mind of this great painter was absorbed by a principle of avarice which prevailed over his love of art. There are in existence two plates of the "WOMAN OF SAMARIA,"—that introduced in the previous number, and one without the city in the background. In this subject the artist's predilection for his Dutch models is most obvious; he seems to have had no idea how much a work of art gains by refinement of character; or that the dark beauties of the east, and the classic forms of the daughters of Italy, are more in keeping with the sentiment of a scriptural story than the coarse *frows* of the Low Countries.

The occasional visits paid by Rembrandt, after he had settled at Amsterdam, to the country residence of his friend and patron, the burgomaster Six, were the means of reviving the taste of his

* Continued from page 12.

earlier years for landscape-portraiture. He carried into the studio of nature that gloomy, yet poetical, feeling which seemed to attach itself to him on every occasion; his delight was to deal with the wind and the tempest; he covered the heavens with dark and ominous thunder-clouds, between which the sunlight breaks with strange and supernatural brilliancy; or he brought forward heavy masses of foliage and deeply shadowed foregrounds to tell against the brightness of an evening sunset. We have an example of the latter method of treatment in the etching so well known to collectors under the title of "THE THREE TREES," which ranks among the most famous of this class of his works. Yet, as if it were impossible for him to produce anything without some touches of his eccentric genius, we find, to the left of the picture, a strange introduction of something which we can only liken to the rigging of a ship, or ropes of divers thicknesses, but which may be intended either for rain or the rays of the sun.

The "RAISING OF LAZARUS" is another of his engravings held in high repute, so much so, that an early impression has been valued at upwards of one hundred and eighty pounds: these impressions are exceedingly rare, and are distinguished from those taken subsequently, by the figure in the act of running away alarmed, having his head uncovered; in the prints of the second state he wears a cap, as seen in our cut. There is also a smaller etching of the same subject. Slight as the artist's treatment of this stupendous miracle is, the conception is grand; instead of bringing forth the dead man from the chamber of the grave with all the horrors naturally incidental to such a scene, a sudden light breaks forth at the sound of the life-giving words, and the cavern is illumined with a blaze of glory. But here again the anachronisms of the painter disturb the mind, and draw away the thoughts from their proper associations; the curtains, the turban, the sword, and other accessories depending, as it were, from the roof of the tomb, give the work a motley appearance, reminding us of some *outré* theatrical representation.

The "DESCENT FROM THE CROSS," notwithstanding the objections which have been already adverted to, is a noble composition, and, in many parts, nobly treated. The pyramidal form given to the principal group, whereby the eye embraces at once the whole of the subject, shows how positive the mind of Rembrandt was as to the necessity of fixing the ideas upon the matter of his pictures, and also his knowledge of the means by which this could be attained. The poetry of the work consists in the masterly concentration of light upon the figures in the centre, produced by the sun's rays shooting downwards as if they had suddenly pierced the clouds to shed a glory upon the last public scene of this great tragedy. There is that too in the method adopted to lower the body which evinces the utmost delicacy and respect towards it, far beyond what would be observed towards an ordinary malefactor, and unquestionably showing

JESUS CLEARING THE TEMPLE

that if they who are thus occupied may be supposed to lack faith in Him who has been crucified, they are not without some feeling of veneration. The contrast between the proud and richly apparelled Jew who stands by to witness the accomplishment of the end, and the distress and humility of the despised followers of Christ, is most forcibly rendered. It is such points in the composition as these which exhibit the genius of the artist in dealing with an event of history; they show that the mind has been at work as well as the hand.

It is impossible to say whether Rembrandt's singular method of treating sacred subjects arose from his own particular religious tenets or from his determination to be original in all that he undertook. According to the historian, Baldinucci, Rembrandt was an anabaptist, a sect at that time extensively spread over Holland; this explains his friendship for the celebrated minister of that persuasion, Rainier Anslo, whose portrait, including that of the preacher's mother, is one of the finest of Rembrandt's works of this class; it was offered for sale, at Christie & Manson's during the past year, with the Earl of Ashburnham's Collection, and was bought in at the price of 4000 guineas. However the painter's mind might or might not be affected by his creed, he certainly had a method of dealing with Scripture, generally displaying more of the ludicrous than of the devotional. Look, for example, at the engraving of "CHRIST DRIVING THE MONEY-CHANGERS OUT OF THE TEMPLE;" is it possible to conceive anything more absurd than such a scene as is here represented? Had the painter intended to design a caricature he could scarcely have improved upon what he has here set forth. Any attempt to analyse the picture must be provocative of mirth, for there is not a point in it calculated to draw forth a single feeling in harmony with the narration on which it is founded. But if we can divest the mind of the associations naturally arising from an acquaintance with the event as described by the sacred writers, and view the picture merely as a work of Art, what a field it presents for admiration; what fertility of invention, and variety of form, and masterly drawing, and energy of action; with what profound knowledge of effect are the lights and shadows balanced, and how skilfully arranged is the whole *agroupement*.

Hogarth has severely satirised the eccentricities of Rembrandt's style and composition in a print, well known to collectors of humorous engravings; it is entitled "Paul before Felix."

Rembrandt soon amassed considerable wealth, for his studio was filled with scholars introduced to him by the principal citizens of Amsterdam. It is related that his pupils, who were fully cognisant of their preceptor's love of money, once employed themselves with painting circular pieces of card in imitation of gold coin, which they dropped on the ground where he could not fail to discover them, and then amused themselves at the expense of the painter's disappointment.

According to Houbracken, Rembrandt died at Amsterdam in 1674, but De Piles says in 1668. He left one son behind him who inherited the wealth, but not the genius, of his father.

No. II.—WILLIAM KALF.

It may appear somewhat strange to many that, among those artists to whom the title of "great masters of Art" is with propriety applied, should appear the name of one whose range of subject never extended beyond the butler's pantry or the furniture and appurtenances of a Dutch kitchen. But it has been remarked with considerable truth that, "if one would desire to give a just definition of Art, it will be found to prevail as much in the

cuisines of Kalf as in the truly heroic compositions of Gaspar Poussin. Art may be really present in a copper pan, burnished and glittering with light, or in a silver goblet whose sides exhibit the most delicate and beautiful chasings, as in those nobler subjects which history and philosophy have furnished to the painter. This appears so singular as almost to amount to a paradox; but has not he as great a right to be considered an artist who can make a valuable picture from an upturned kettle and a bunch of leeks, as one brought up in the bosom of academies, and capable of treating appropriately, for example, such a subject as the 'Continence of Scipio?'" The merit is entirely one of degree; each is great in his respective department, yet, inasmuch as there is a wide difference between these departments, it necessarily follows that the genius of the one must rank higher in the scale of intelligence than that of the other. England has produced many poets, in the true sense of the word, but she has given birth only to *one* Shakespeare and *one* Milton.

It would be idle not to affirm that a lesson in painting, of no common order, may be learned from the study of one of Kalf's simple interiors; we mean not merely of painting in its general acceptation, of truth and beauty of colour and exquisite finish, but of those laws of composition and chiaroscuro which should regulate every subject, however trivial soever in itself. Let us refer to the larger engraving here introduced, and see of what materials the picture is made up, and how they are put together. The principal figure, which may not inappropriately be called the hero of the scene, is a large copper cauldron that reflects back from its sides the rays of the sun in a variety of brilliant golden tints. Immediately behind this is a cask whose age seems almost coeval with the building that contains it; it is undoubtedly a venerable inhabitant of the place, a sort of heir-loom which has, perhaps, served several generations; its whole appearance betokens years of active duty; the staves are somewhat displaced; the thick, solid, iron hoops are eaten up by the rust, the green damp is making way through the sides, and the cankerworm is feeding on the moistened and decaying wood; its life of usefulness, as originally formed, is gone. Grouped together with these are a noble cabbage, whose bright green leaves harmonise excellently with the surrounding objects, a red earthen pan, a bunch of onions, one of carrots, plates, an old basket, a broom, with sundry other utensils, the names of which our ignorance of the minutiæ of kitchen furniture does not enable us to supply.

A study of this picture of still-life confirms the fact that in it the essential laws of painting have been rigorously observed. The work is abundantly rich in details, but it is not over-charged; the light is judiciously made to fall obliquely on the mass of objects, from a high window, or more probably from a trap-door in an upper room, many of the houses in Holland being so constructed. The deep shadow into which the recess at the back is thrown gives additional value to the light cast on the more prominent objects, while the living figures seated therein,—the cook and her dog,—give a vitality to the scene that makes it something more than a representation of "still-life," and divides the interest with the more humble but prominent matters that occupy the foreground. If the artist had reversed this order of arrangement he would have given his work a totally different character; it might probably have gained something in sentiment, but it would unquestionably have lost much of the varied brilliancy of colouring that now distinguishes it.

The exact year of Kalf's birth is uncertain, but he was born at Amsterdam somewhere about the year 1630. He had for his master Henry Pot, a good painter of history and portraits, in whose study he remained some years. The writers upon the Dutch school of Art say very little of what he did during this period, nor of what progress he made in the style which his master practised; we only know that, when he quitted the *atelier* of Pot, he also relinquished his manner, and gave up the facts of history and the stories of fiction, to make acquaintance with flowers, fruits, and vegetables, brass kettles, and sometimes with vases of precious metals. Houbracken relates that he would sit for entire days before a melon, a fine orange, the handle of a knife made of agate or mother-of-pearl, to study its various tints. The ships of the Dutch merchants never brought from distant regions a single shell whose unique form and brilliant colours he did not essay to copy. It was this close application to, and study of, the minutiæ of objects that enabled him to represent them with so much exactitude, but we cannot help thinking that the same amount of attention bestowed upon worthier themes would have placed the artist in a higher rank than that he now enjoys. Still, whatever one undertakes, if he throws his whole mind into his work, he deserves both credit and success, and will undoubtedly attain both. Thus, in the reproduction of the most common-place subjects, the interiors of kitchens, of cellars, and rustic apartments, with their furniture and all the appurtenances belonging to them, Kalf excelled every painter of his day; each object under his firm but light pencil, acquired the most brilliant tone and finish, so that his pictures are worthy to be classed among those of the greatest colourists, inasmuch as they afford a thorough acquaintance with the great principles of harmony, and light, and shadow. Lebrun says,—"This master has always been highly estimated by amateurs; there are few collections in Paris where we do not meet with some of his works;" and other writers have compared them with the finest of A. Van Ostade.

Kalf possessed not only a most intelligent mind, but he united with it a warm and affectionate disposition; he was ever ready to perform a kind act, whatever amount of trouble or loss of time the obligation might have caused him. His personal appearance was pleasing and dignified, and his manners were those of a perfect gentleman; rare qualifications at a period and in a country whose painters passed so large a portion of their time in the ale-houses. He had a peculiar faculty for reciting a story, and was sometimes accustomed to relate the histories of his pictures and the scenes he encountered in search of subjects; this he did in so humourous and graphic a manner that his friends would often sit through entire nights listening to his narrations.

The death of this painter happened on the 31st of May, 1693, it was the result of an unfortunate accident. Houbracken and Weyerman state that he went one day to call upon a dealer in works of Art, named Cornelius Hellemans, to whom he had offered to sell a number of engravings; the two arranged to meet at the residence of Kalf the next day. The bargain concluded and the entire matter settled, Hellemans wished the painter to return home with him to receive the price of his prints; this was declined, and on the following day a letter announced the death of the artist. On returning from the house of a friend, he accidentally fell over the bridge of Bantem, and received a terrible shock; he was immediately taken home, where he expired in a few hours. The poet Van der Hoeven

wrote an epitaph for his tomb, which has come down to us. It is highly eulogistic of his talents and says that "William Kalf knew well how to paint golden vases and cups of silver, and the treasures of wealth, but that no treasure could repay his genius, for it never had an equal."

"The finest example of this painter," says Descamps, "is in the cabinet of M. de la Court, at Leyden; it represents some vases and a melon cut in two. What cannot the power of Art effect? You travel to acquire a taste for fine things, you visit celebrated collections, you walk through the galleries and museums of Europe, and returning through Holland you hear talk of a *chef-d'œuvre*, even there. 'What is this master-piece?' you inquire; and then after so much sacrifice, such long journeys, and so great fatigue, you are amused by seeing placed before you what you may have had a hundred times upon your own table, almost unnoticed, certainly without admiration,—an object which the pencil of Kalf has rendered marvellous, —a melon cut in two!" Such praise as this seems somewhat extravagant to us who are accustomed to regard pictures of this class in a comparatively low class of Art.

If we except the museum of the Louvre, which possesses an admirable picture by Kalf, those of Amsterdam, Dresden, and Copenhagen, all of which contain paintings of "still-life," by his hand, the vases and cauldrons of this great colourist do not glitter in any other royal collection. Artists and amateurs, however, have amply compensated for royal and national neglect, by giving them a distinguished place among their collections. In the time of Descamps they abounded in Holland and Flanders; but Le Brun states that a large number ascribed to him, are merely copies, painted with great skill, but rarely with that delicacy of touch which gives to the originals their highest charm. The pictures of Kalf are generally of a middle size, and are sometimes painted on canvass, but more frequently on panel.

The engravings from his works are limited to very few. F. Basan is known to have engraved three;—"The Butter Churner," Le Bénédicité Hollandais," and "The Cottage hostile to Envy." Veisbrod has engraved in a very spirited manner, "The Interior of a Kitchen," from a picture which formed part of the valuable collection of Le Brun: the large print here introduced is from the picture in the Poulain Collection.

Notwithstanding the estimation in which this master is held, by a contradiction that seems quite inexplicable, his pictures rarely fetch high prices. Le Brun whom we have already so frequently quoted, valued one of his best works, in 1791, at about 80 guineas. At the sale of Cardinal Fesch's gallery,

INTERIOR OF A KITCHEN

at Rome, in 1845, two small pictures were sold for less than 50*l.* the pair, but at the sale of the collection of M. Randon de Boisset, in 1777, "a Kitchen" by Kalf realised nearly 600*l.*, and a second picture of a similar subject, about 450*l.* In our time, (we speak rather of the Continent, than of our own country, for the works of this painter are little known here,) their value in the market is subject to great variation; there is the same desire on the part of amateurs to possess them, but the same unwillingness to bid largely for their acquisition.

They who are best acquainted with the works of this painter assert that he never signed his name to his pictures; and this opinion is confirmed by Brulliot, the author of the "Dictionary of Monograms," who has introduced into his work that which we have engraved, as the signature of Kalf. There are, however, catalogues in existence showing that he inserted on the foot of his pictures both the name and the date when they were painted.

It is remarkable that the class of Art which this artist followed was, and even is, practised almost without exception by the schools of the Low Countries solely. There are few examples of it among the Italian, Spanish, or German. This is only another proof of the remark we have frequently made, that national tastes indicate not only the progress of Art in a country and its character, but that Art is made subservient to national taste whatever this may be. The passion for flowers, amounting at one time almost to a frenzy, and still existing to a considerable extent, in Holland, raised up a host of flower-painters, so that the Dutch have never been excelled in this style of Art. With every capacity for appreciating the lofty conceptions of Rubens, Rembrandt, Van Dyk, and their other great masters of historical painting, the citizens of Amsterdam, the Hague, of Leyden, &c., were delighted to hang the walls of their dwelling-houses with the more humble representations of objects culled from their gardens, or selected from their menial occupations. These were freely admitted to associate with the village festivals of the two Teniers and Ostade, the horsemen of Wouvermans, the marine views of the two Vanderveldes and Backhuysen, the cattle of Paul Potter and of Berghem, the woods of Ruysdael, and the glorious meadow-scenes of Cuyp. And what a charming variety would a cabinet or a chamber show that could boast of containing a half-dozen specimens of each of these masters. Not one of them, perhaps, that would be unproductive of gentle and pleasant thoughts, to which not even the vegetables and saucepans of Kalf would prove an exception, though appertaining more to the animal enjoyment than to what should form the delight of a rational being.

THE DOMESTIC MANNERS OF THE ENGLISH.

DURING THE MIDDLE AGES.

BY THOMAS WRIGHT, F.S.A., ETC.

WITH ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

II.—IN-DOOR LIFE AMONG THE ANGLO-SAXONS.—THE HALL AND ITS HOSPITALITY.—THE SAXON MEAL.—PROVISIONS AND COOKERY.—AFTER-DINNER OCCUPATIONS.

THE introductory observations in our former chapter will be sufficient to show that the mode of life, the vessels and utensils, and even the residences of the Anglo-Saxons, were a mixture of those they derived from their own forefathers with those which they borrowed from the Romans, whom they found established in Britain. It is interesting to us to know that we have retained the ordinary forms of pitchers and basins, and, to a certain degree, of drinking vessels, which existed so many centuries ago among our ancestors before they established themselves in this island. The beautiful forms which had been brought from the classic south were not able to supersede national habit. Our modern houses derive more of their form and arrangement from those of our Saxon forefathers than any other source. We have seen that the original Saxon arrangement of a house was preserved by that people to the last; but it does not follow that they did not sometimes adopt the Roman houses they found standing, although they seem never to have imitated them. I believe Bulwer's description of the Saxonised Roman house inhabited by Hilda, to be founded in truth. Roman villas, when uncovered at the present day, are sometimes found to have undergone alterations which can only be explained by supposing that they were made when later possessors adapted them to Saxon manners. Such alterations appear to me to be visible in the villa at Hadstock in Essex, recently opened by the Hon. Mr. Neville; in one place the outer wall seems to have been broken through to make a new entrance, and a road of tiles, which was supposed to have been the bottom of a water course, was more probably the paved pathway made by the Saxon possessor. Houses in those times were seldom of long duration; we learn from the domestic anecdotes given in saints' legends and other writings, that they were very frequently burnt by accidental fires; thus the main part of the house, the timber-work, was destroyed; and as ground was then not valuable, and there was no want of space, it was much easier to build a new house in another spot, and leave the old foundations till they were buried in rubbish and earth, than to clear them away in order to rebuild on the same site. Earth soon accumulated under such circumstances; and this accounts for our finding, even in towns, so much of the remains of the houses of an early period undisturbed at a considerable depth under the present surface of the ground.

It has already been observed that the most important part of the Saxon house was the hall. It was the place where the household (*hired*) collected round their lord and protector, and where the visitor or stranger was first received, the scene of festivity and hospitality. He there held open-house, for the hall was the public apartment, the doors of which were never shut against those who, whether known or unknown, appeared worthy of entrance. The reader of Saxon history will remember the beautiful comparison made by one of King Edwin's chieftains in the discussion on the reception to be given to the missionary Paulinus. "The present life of man, O king, seems to me, in comparison of that time which is unknown to us, like to the swift flight of a sparrow through the hall where you sit at your meal in winter, with your chiefs and attendants, warmed by a fire made in the middle of the hall, whilst storms of rain or snow prevail without; the sparrow, flying in at one door and immediately out at another, whilst he is visible is safe from the wintry storm, but after this short space of fair weather, he immediately vanishes out of your sight, into the dark winter from which he had emerged."

Internally, the walls of the hall were covered with hangings or tapestry, which were called in Anglo-Saxon, *wah-hrægel*, or *wah-rift*, wall-clothing. These appear sometimes to have been mere plain cloths, but at other times they were richly ornamented, and not unfrequently embroidered with historical subjects. So early as the seventh century, Aldhelm speaks of the hanging or curtains being stained with purple and other colours, and ornamented with images, and he adds that "if finished of one colour uniform they would not seem beautiful to the eye." Among the Saxon wills printed by Hickes, we find several bequests of *heall wah-riftas*, or wall-tapestries for the hall; and it appears that, in some cases, tapestries of a richer and more precious character than those in common use were reserved to be hung up only on extraordinary festivals.

We have no allusion in Anglo-Saxon writers to chimneys, or fire-places, in our modern acceptation of the term. When necessary, the fire seems to have been made on the floor, in the place most convenient. We find instances in the early saints' legends where the hall was burnt by incautiously lighting the fire too near the wall. Hence it seems to have been usually placed in the middle. The historian Bede describes a Northumbrian king, in the middle of the seventh century, on his return from hunting, as having entered the hall with his attendants, and all standing round the fire to warm themselves. A somewhat similar scene, but in more humble life, is represented in the accompanying cut, taken from a manuscript calendar of the

NO. 1. A PARTY AT THE FIRE.

beginning of the eleventh century (MS. Cotton. Julius, A. iv.). The material for feeding the fire is of course wood, which the man to the left is bringing from a heap, while his companion is administering to the fire with a pair of Saxon tongs (*tangan*). We know nothing of the other fire utensils, except that the Anglo-Saxons used a *fyr-scofl*, or fire-shovel.

The furniture of the hall appears to have been very simple, for it consisted chiefly of benches. The Anglo-Saxon poems speak of the hall as being "adorned with treasures," from which we are perhaps justified in believing that it was customary to display there in some manner or other the richer and more ornamental of the household vessels. Perhaps one end of the hall was raised higher than the rest for the lord of the household, like the *dais* of later times, as Anglo-Saxon writers speak of the *heah-setl*, or high seat. The table can hardly be considered as furniture, in the ordinary sense of the word: it was literally, according to its Anglo-Saxon name *bord*, a board that was brought out for the occasion and placed upon tressels, and taken away as soon as the meal was ended. Among the inedited Latin *ænigmata*, or riddles, of the Anglo-Saxon writer Tahtwin, who flourished at the beginning of the eighth century, is one on *a table*, which is curious enough to be given here, from the manuscript in the British Museum (MS. Reg. 12, c. xxiii.). The table, speaking in its own person, says that it is in the habit of feeding people with all sorts of viands; that while so doing it is a quadruped, and is adorned with handsome clothing; that afterwards it is robbed of all it possesses, and when it has been thus robbed it loses its legs:—

DE MENSA.

Multiferis omnes dapibus saturare solesco,
Quadrupedem hinc felix ditem me sanxerit ætas,
Esse tamen pulchris fatim dum vestibus orner,
Certatim me prædones spoliare solescunt,
Raptis nudata exuviis mox membra relinquunt.

In the illuminated manuscripts, wherever dinner scenes are represented, the table is always covered with what is evidently intended for a handsome table-cloth, the *mysc-hrægel* or *bord-claþ*. The grand preparation for dinner was *laying the board;* and it is from this original character of the table that we derive our ordinary expression of receiving any one "to *board* and lodging."

The hall was peculiarly the place for eating—and for drinking. The Anglo-Saxons had three meals in the day,—the breaking of their fast (breakfast), at the third hour of the day, which answered to nine o'clock in the morning, according to our reckoning; the *ge-reordung* (repast), or *nón-mete* (noon-meat) or dinner, which appears to have been held at three o'clock in the afternoon, the canonical hour of noon; and the *æfen-gereord* (evening repast), *æfen-gyfl* (evening food), *æfen-mete* (evening meat), *æfen-þenung* (evening refreshment), or supper, the hour of which is uncertain. It is probable, from many circumstances, that the latter was a meal not originally in use among our Saxon forefathers: perhaps their only meal at an earlier period was the dinner, which was always their principal repast.

As I have observed before, the table, from the royal hall down to the most humble of those who could afford it, was not refused to strangers. When they came to the hall door, the guests were required to leave their arms in the care of a porter or attendant, and then, whether known or not, they took their place at the tables. One of the laws of King Cnut directs, that if in the mean time any one took the weapon thus deposited, and did hurt with it, the owner should be compelled to clear himself of suspicion of being cognisant of the use to be made of his arms when he laid them down. History affords us several remarkable instances of the facility of approach even to the tables of kings during the Saxon period. It was this circumstance that led to the murder of King Edmund, in 946. On St. Augustin's-day, the king was dining at his manor of Pucklechurch, in Gloucestershire; a bandit named Leofa, whom the king had banished for his crimes, and who had returned without leave from exile, had the effrontery to place himself at the royal table, by the side of one of the principal nobles of the court; the king alone recognised him, rose from his seat to expel him from the hall, and received his death-wound in the struggle. In the eleventh century, when Hereward went in disguise as a spy to the court of a Cornish chieftain, he entered the hall while they were feasting, took his place among the guests, and was but slightly questioned as to who he was and whence he came.

In the early illuminated manuscripts, dinner scenes are by no means uncommon. The cut, No. 2, (taken from Alfric's version of Genesis,

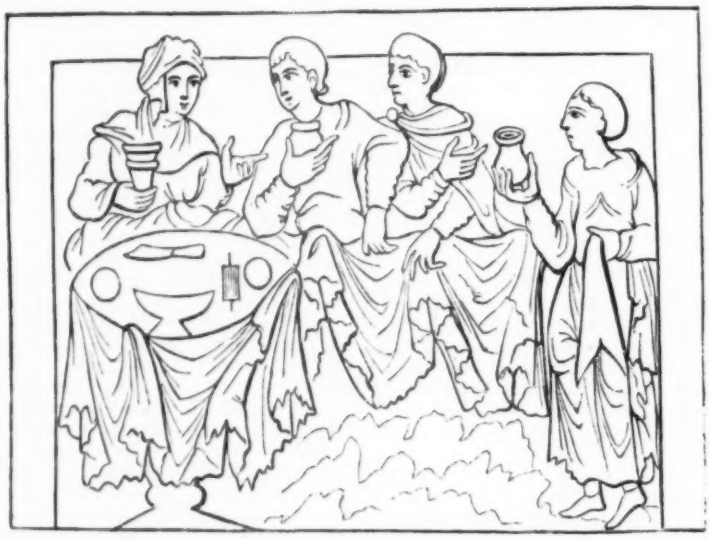
NO. 2. AN ANGLO-SAXON DINNER PARTY PLEDGING.

MS. Cotton. Claudius B. iv, fol. 36, v°,) represents Abraham's feast on the birth of his child.

The guests are sitting at an ordinary long hall table, ladies and gentlemen being mixed together without any apparent special arrangement. This manuscript is probably of the beginning of the eleventh century. The cut, No. 3, represents another dinner scene, from a manuscript pro-

NO. 3. ANGLO-SAXONS AT DINNER.

bably of the tenth century (Tiberius, C. vi, fol. 5, v°), and presents several peculiarities. The party here is a very small one, and they sit at a round table. The attendants seem to be serving them, in a very remarkable manner, with roast meats, which they bring to table on the spits as they were roasted. Another festive scene is represented in the cut, No. 4, taken from a manuscript



NO. 4. A SUPPER PARTY.

of the Psychomachia of the poet Prudentius (MS. Cotton. Cleopatra, C. viii, fol. 15, r°). The table is again a round one, at which Luxury and her companions are seated at supper (*seo Galnes ætt hyre cefen-ge-reordum sitt*).

It will be observed that in these pictures, the tables are tolerably well covered with vessels of different kinds, with the exception of plates. There are one or two dishes of different sizes in fig. 2, intended no doubt for holding bread and other articles; it was probably an utensil borrowed from the Romans, as the Saxon name *disc* was evidently taken from the Latin *discus*. It is not easy to identify the forms of vessels given in these pictures with the words which are found in the Anglo-Saxon language, in which the general term for a vessel is *fæt*, a vat; *crocca*, a pot or pitcher, no doubt of earthenware, is preserved in the modern English word crockery; *bolla*, a bowl, *orc*, a basin, *bledu* and *mele*, each answering to the Latin *patera*; *læfel* and *ceac*, a pitcher or urn, *hnæp* a cup, *flaxe*, a flask, are all pure Anglo-Saxon words. Many of the forms represented in the manuscript are recognised at once as identical with those which are found in the earlier Anglo-Saxon graves.

The food of the Anglo-Saxons appears to have been in general rather simple in character. Bread formed the staple, which the Anglo-Saxons appear to have eaten in great quantities, with milk, and butter, and cheese. A domestic was termed a man's *hlaf-ætan*, or loaf-eater. There is a curious passage in one of Alfric's homilies, that on the life of St. Benedict, where, speaking of the use of oil in Italy, the Anglo-Saxon writer observes, "they eat oil in that country with their food as we do butter." Vegetables (*wyrtan*) formed a considerable portion of the food of our forefathers at this period; beans (*beana*) are mentioned as articles of food, but I remember no mention of the eating of peas (*pisan*) in Anglo-Saxon writers. A variety of circumstances show that there was a great consumption of fish, as well as of poultry. Of flesh meat, bacon (*spic*) was the most abundant, for the extensive oak forests nourished innumerable

NO. 5. A SAXON KETTLE.

droves of swine. Much of their other meat was salted, and the place in which the salt meat was kept was called, on account of the great preponderance of the bacon, a *spic-hus*, or bacon-house; in latter times, for the same reason, named the larder. The practice of eating so much salt meat explains why boiling seems to have been the prevailing mode of cooking it. In the manuscript of Alfric's translation of Genesis, mentioned above, we have a figure of a boiling vessel, which is placed over the fire on a tripod. This vessel was called a pan (*panna* —one Saxon writer mentions *isen panna*, an iron pan) or a kettle (*cytel*). It is very curious to observe how many of our trivial expressions at the present day are derived from very ancient customs; thus, for example, we speak of "a kettle of fish," though what we now term a kettle would hardly serve for this branch of cookery. In another picture we have a similar boiling vessel, placed similarly on a tripod, while

NO. 6. A SAXON COOK.

the cook is using a very singular utensil to stir the contents. Bede speaks of a goose being taken down from a wall to be *boiled*.

In the curious colloquy of Alfric (a dialogue made to teach the Anglo-Saxon youth the Latin names for different articles), three professions are mentioned as requisite to furnish the table; first, the salter, who stored the store-rooms (*cleafan*) and cellars (*hedderne*), and without whom they could not have butter (*butere*)—they always used salt butter—or cheese (*cyse*); next, the baker, without whose handiwork, we are told, every table would seem empty; and lastly, the cook. The work of the latter appears not at this time to have been very elaborate. "If you expel me from your society," he says, "you will be obliged to eat your vegetables green, and your flesh meat raw, nor can you have any fat broth." "We care not," is the reply, "for we can ourselves cook our provisions, and spread them on the table." Instead of grounding his defence on the difficulties of his profession, the cook represents that in this case, instead of having anybody to wait upon them, they would be obliged to be their own servants. It may be observed, as indicating the general prevalence of boiling food, that in the above account of the cook, the Latin word *coquere* is rendered by the Anglo-Saxon *seoþan*, to boil.* Our words *cook* and *kitchen* are the Anglo-Saxon *cóc* and *cycene*, and have no connection with the French *cuisine*.

We may form some idea of the proportions in the consumption of different kinds of provisions among our Saxon forefathers, by the quantities given on certain occasions to the monasteries. Thus, according to the Saxon chronicle, the occupier of an estate belonging to the abbey of Medeshamstede (Peterborough) in 852, was to furnish yearly sixty loads of wood for firing, twelve of charcoal, six of fagots, two tuns of pure ale, two beasts fit for slaughter, six hundred loaves, and ten measures of Welsh ale.

It will be observed in the above dinner scenes that the guests are helping themselves with

* William of Malmesbury, de Gest. Pontif. printed in Gale, p. 249, describes the Saxons as cooking their meat *in lebete*, evidently meaning the sort of vessel figured in the foregoing cuts. The Latin *lebes*, a cauldron or kettle, is represented in the early glossaries by the Anglo-Saxon *hwer*, or *huer*, from which we derive the English word *ewer*; *hwær-boll* or *hwær-cytel* are interpreted in the Anglo-Saxon dictionaries as meaning a frying-pan.

their hands. Forks were totally unknown to the Anglo-Saxons, and it does not appear that every one at table was furnished with a knife. In the Cut, No. 7, (taken from MS. Harl. No. 603, fol. 12, r°.) a party at table are eating without

NO. 7. ANGLO-SAXONS AT TABLE.

forks or knives. It will be observed here, as in the other pictures of this kind, that the Anglo-Saxon bread (*hlaf*) is in the form of round cakes, much like the Roman loaves in the pictures at Pompeii, and not unlike our cross-buns at Easter, which are no doubt derived from our Saxon forefathers. Another party at dinner without knives or forks is represented in the Cut No. 8, taken from the same manuscript (fol. 51, v°.).

NO. 8. ANGLO-SAXONS AT TABLE.

The tables here are without table-cloths. The use of the fingers in eating explains to us why it was considered necessary to wash the hands before and after the meal.

The knife (*cnif*), as represented in the Saxon illuminations, has a peculiar form, quite different from that of the earlier knife found in the graves, but resembling rather closely the form of the modern razor. Several of these Saxon knives have been found, and one of them, dug up in London, and now in the interesting museum of Mr. Roach Smith, is represented in the accompanying cut, No. 9.* The blade,

NO. 9. AN ANGLO-SAXON KNIFE.

of steel (*style*), which is the only part preserved, has been inlaid with bronze.

When the repast was concluded, and the hands of the guests washed, the tables appear to have been withdrawn from the hall, and the party commenced drinking. From the earliest times, this was the occupation of the after part of the day, when no warlike expedition or pressing business hindered it. The lord and his chief guests sat at the high seat, while the others sat round on benches. An old chronicler, speaking of a Saxon dinner party, says, "after dinner they went to their cups, to which the English were very much accustomed."† This was the case even with the clergy, as we learn from many of the ecclesiastical laws. In the Ramsey History printed by Gale, we are told of a Saxon bishop who invited a Dane to his house in order to obtain some land from him, and to drive a better bargain, he determined to make him drunk. He therefore pressed him to stay to dinner, and "when they had all eaten enough, the tables were taken away, and they passed the rest of the day, till evening, drinking. He who held the office of cup-bearer, managed that the Dane's turn at the cup came round oftener than the others, as the bishop had directed him." We know by the story of Dunstan and King Eadwy, that it was considered a great mark of disrespect to the guests, even in a king, to leave the drinking early after dinner.

Our cut, No. 10, taken from the Anglo-Saxon calendar already mentioned, (MS. Cotton. Julius A. vi.) represents a party sitting at the *heah-setl*, the high-seat, or dais, drinking after dinner. It is the lord of the household and his chief friends, as is shown by their attendant guard of honour. The cup-bearer, who is serving them, has a napkin in his hand. The seat is furnished with cushions,

NO. 10. AN ANGLO-SAXON DRINKING PARTY.

and the three persons seated on it appear to have large napkins or cloths spread over their knees. Similar cloths are evidently represented in our cut No. 4. Whether these are the *setl-hrœgel*, or seat-cloths, mentioned in some of the Anglo-Saxon wills, is uncertain.

It will be observed that the greater part of the drinking-cups bear a resemblance in form to those of the more ancient period which we find in Anglo-Saxon graves, and of which some examples have been given in the former paper. We cannot tell whether those seen in the pictures be intended for glass or other material; but it is certain that the Anglo-Saxons were ostentatious of drinking-cups and other vessels made of the precious metals. Sharon Turner, in his History of the Anglo-Saxons, has collected together a number of instances of such valuable vessels. In one will, three silver cups are bequeathed; in another, four cups, two of which were of the value of four pounds; in another, four silver cups, a cup with a fringed edge, a wooden cup variegated with gold, a wooden knobbed cup, and two very handsome drinking-cups (*smicere scencing cuppan*). Other similar documents mention a golden cup, with a gold dish; a gold cup of immense weight; a dish adorned with gold, and another with Grecian workmanship (probably brought from Byzantium). A lady bequeathed a golden cup weighing four marks and a half. Mention of silver cups, silver basins, &c., is of frequent occurrence. In 833, a king gave his gilt cup, engraved outside with vine-dressers fighting dragons, which he called his cross-bowl, because it had a cross marked within it, and it had four angles projecting, also like a cross. These cups were given frequently as marks of affection and remembrance. The lady Athelgiva presented to the abbey of Ramsey, among other things, "two silver cups, for the use of the brethren in the refectory, in order that, while drink is served in them to the brethren at their repast, my memory may be more firmly imprinted on their hearts."* It is a curious proof of the value of such vessels, that in the pictures of warlike expeditions, where two or three articles are heaped together as a kind of symbolical representation of the value of the spoils, vessels of the table and drinking-cups and drinking-horns are generally included. Our cut, No. 11, represents one of these groups (taken from the Cottonian Manuscript, Claudius, C. viii.); it contains a crown, a bracelet or ring, two drinking-horns, a jug, and two other vessels. The drinking-horn was in common use among the Anglo-Saxons. It is seen on the table or in the hands of the drinkers in more than one of the cuts given above. In the will of one Saxon lady, two buffalo-horns are mentioned; three horns worked with gold and silver are mentioned in one inventory; and we find four horns enumerated among the effects of one monastic house. The Mercian king Witlaf, with somewhat of the sentiment of the lady Athelgiva, gave to the abbey of Croyland the horn of his table, "that the elder monks may drink from it on festivals, and in their benedictions remember sometimes the soul of the donor."

NO. 11. ARTICLES OF VALUE.

The liquors drunk by the Saxons were chiefly ale and mead; the immense quantity of honey that was then produced in this country, as we learn from Domesday-book and other records, shows us how great must have been the consumption of the latter article. Wine was also in use, though it was an expensive article, and was in a great measure restricted to persons above the common rank. According to Alfric's Colloquy, the merchant brought from foreign countries wine and oil; and when the scholar is asked why he does not drink wine, he says he is not rich enough to buy it, "and wine is not the drink of children or fools, but of elders and wise men." There were, however, vineyards in England in the times of the Saxons, and wine was made from them, but they were probably rare, and chiefly attached to the monastic establishments. William of Malmesbury speaks of a vineyard attached to his monastery, which was first planted at the beginning of the eleventh century by a Greek monk who settled there, and who spent all his time in cultivating it.

In their drinking, the Anglo-Saxons had various festive ceremonies, one of which is made known to us by the popular story of the lady Rowena and the British king. When the ale or wine was first served, the drinkers pledged each other, with certain phrases of wishing health, not much

* There is one of these knives in the Cambridge museum, which is there rather singularly labelled "a Roman razor!" Mr. Roach Smith always suspected that these knives were late Saxon, and their similarity in form to those given in the manuscripts show that he was correct.

† Post prandium ad pocula, quibus Angli nimis sunt assueti.—Chron. J. Wallingford, in Gale, p. 542.

* "Duos ciphos argenteos .... ad serviendum fratribus in refectorio, quatenus, dum in eis potus edentibus fratribus ministratur, memoria mei eorum cordibus arctius inculcetur."—Hist. Ramesiensis, in Gale, p. 406.

unlike the mode in which we still take wine with each other at table, or as people of the less-refined classes continue to drink the first glass to the health of the company; but among the Saxons the ceremony was accompanied with a kiss. In our cut, No. 2, the party appear to be pledging each other.

The Anglo-Saxon potations were accompanied with various kinds of amusements. One of these was telling stories, and recounting the exploits of themselves or their friends. Another was singing their national poetry, to which the Saxons were much attached. In the less elevated class, where professed minstrels were not retained, each guest was minstrel in his turn. Cædmon, as his story is related by Bede, became a poet through the emulation thus excited. One of the ecclesiastical canons enacted under King Edgar enjoins "that no priest be a minstrel at the ale (*ealu-scóp*), nor in any wise act the gleeman (*gliwige*), with himself or with other men." In the account of the murder of King Athelbert in Herefordshire, by the treachery of Offa's wicked queen (A.D. 792), we are told that the royal party, after dinner, "spent the whole day with music and dancing in great glee." The cut, No. 12 (taken from the Harl. MS., No. 603), is a

NO. 12. DRINKING AND MINSTRELSY.

perfect illustration of this incident of Saxon story. The cup-bearer is serving the guest with wine from a vessel which is evidently a Saxon imitation of the Roman *amphora*; it is perhaps the Anglo-Saxon *sester* or *sexter*; a word no doubt taken from the Latin *sextarius*, and carrying with it, in general, the notion of a certain measure. In Saxon translations from the Latin, *amphora* is often rendered by *sester*. We have here a choice party of minstrels, or gleemen. Two are occupied with the harp, which appears, from a comparison of Beowulf with the later writers, to have been the national instrument. It is not clear from the picture whether the two men are playing both on the same harp, or whether one is merely holding the instrument for the other. Another is probably intended to represent the Anglo-Saxon *fiðelere*, playing on the *fiðele* (the modern English words *fiddler* and *fiddle*). Another representation of this performer, from the same manuscript, is given in the cut No. 13,

NO. 13. AN ANGLO-SAXON *FITHELERE*.

where the instrument is better defined. The other two minstrels, in No. 12, are playing on the horn, or on the Saxon *pip*, or pipe. The two dancers are evidently a man and a woman, and another lady to the extreme right seems preparing to join in the same exercise. We know little of the Anglo-Saxon mode of dancing, but to judge by the words used to express this amusement, *hoppan* (to hop), *saltian* and *stellan* (to leap), and *tumbian* (to tumble), it must have been accompanied with violent movements. Our cut No. 14 (from the Cottonian MS., Cleopatra, C. viii., fol. 16, v°), represents another party of minstrels, one of whom, a female, is

NO. 14. ANGLO-SAXON MINSTRELS.

dancing, while the other two are playing on a kind of cithara and on the Roman double flute.

Although it was considered a very fashionable accomplishment among the Anglo-Saxons to be a good singer of verses and a good player on the harp, yet the professed minstrel, who went about to every sort of joyous assemblage, from the festive hall to the village wake, was a person not esteemed respectable. He was beneath consideration in any other light than as affording amusement, and as such he was admitted everywhere, without examination. It was for this reason that Alfred, and subsequently Athelstan, found such easy access in this garb to the camps of their enemies; and it appears to have been a common disguise for such purposes. The group given in the last cut (No. 14) are intended to represent the persons characterised in the text (of Prudentius) by the Latin word *gangenes* (vagabonds), which is there glossed by the Saxon term gleemen (*ganconum, gliwig-manna*). Besides music and dancing, they seem to have performed a variety of tricks and jokes, to while away the tediousness of a Saxon afternoon, or excite the coarse mirth of the peasant. That such performers, resembling in many respects the Norman jongleur, were usually employed by Anglo-Saxons of wealth and rank, is evident from various allusions to them. Gaimar has preserved a curious Saxon story of the murder of King Edward by his stepmother (A.D. 978), in which the queen is represented as having in her service a dwarf minstrel, who is employed to draw the young king alone to her house. According to the Anglo-Norman relator of this story, the dwarf was skilled in various modes of dancing and tumbling, characterised by words of which we can hardly now point out the exact distinction, "and could play many other games."

Wolstanet un naim aveit,
Ki baler e tresher saveit;
Si saveit sailler e tumber,
E altres gius plusurs juir.

In a Saxon manuscript in the British Museum (MS. Cotton., Tiberius, C. vi.), among the minstrels attendant on King David, we see a gleeman (represented in our cut, No. 15), who is throwing up and catching knives and balls, a common performance of the later Norman jongleurs, as well as of our modern mountebanks.

Some of the tricks and gestures of these performers were of the coarsest description, such as

NO. 15. AN ANGLO-SAXON GLEEMAN.

could be only tolerated in a rude state of society. An example will be found in a story told by William Malmesbury of wandering minstrels, whom he had seen performing at a festival at that monastery when he was a child, and which we can hardly venture to give even in the original Latin.

There were other amusements for the long evenings besides those which belonged especially to the hall, for every day was not a feast day. The hall was then left to the household retainers and their occupations. We must now leave this part of the domestic establishment. The ladies appear not to have remained at table long after dinner—it was somewhat as in modern times—they proceeded to their own special part of the house—the chamber—and thither it will be our duty to accompany them in our ensuing paper. We have described all the ordinary scenes that took place in the Anglo-Saxon hall.

THE VERNON GALLERY.

DE-TABLEY PARK.

J. Ward, R.A., Painter. T. A. Prior, Engraver.
Size of the Picture, 4 ft. 4½ in. by 3 ft. 0½ in.

DE-TABLEY PARK is situated near Northwich, one of the richest districts, as regards the fertility of its pastures, to be found in the County of Cheshire. The mansion which stands in the park is the seat of Lord De-Tabley, whose father, formerly Sir John Leicester, received his patent of nobility in 1826.

Sir John Leicester was a most liberal patron of British artists generally, and was most intimate with the veteran artist, Mr. Ward, who passed much time at the hospitable seat of Sir John.

The picture of the lake and tower in De Tabley Park is a fine specimen of the painter's powers when his pencil had reached its full vigour: he is *par excellence* a cattle-painter, but his landscapes exhibit the truth and beauty of one who limits himself more especially to this department of art. The landscapes of Ward may fairly be compared with those of Rubens, to which they bear a strong resemblance in tone and manner; there is the same rounded but picturesque form of trees, the same depth of shade in glen and hollow, and the same fresh and sparkling glitter where the sunbeams fall; for neither of these painters made what may be termed a "sunny picture," such as we find in Claude or Cuyp. The balance of light and shadow in the engraved work is admirably preserved, the dark blue clouds are rolling away before the evening sun—there has been a thunder storm, for the lake looks unusually *wet* from the splashing of the rain, and the grass is moist, and the cattle after huddling together through fear, are betaking themselves to the waters. The noble bull which stands in the foreground is a favourite animal with this painter; we recognise him in other pictures from the same hand.

There is another work in the Vernon Collection by this esteemed artist, whose age entitles him to a place among the "ancients:" it was painted in 1849, when he had reached his eightieth year.

J. WARD R.A. PAINTER

T. A. PRIOR. ENGRAVER

DE TABLEY PARK.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE
6 FT 4½ IN. BY 5 FT 7½ IN.

PRINTED BY E. DRAIN

LONDON, PUBLISHED FOR THE PROPRIETORS

THOUGHTS AND SUGGESTIONS ON THE EXPOSITION OF 1851.

RECEPTION AND ARRANGEMENT OF ARTICLES.

PROGRESSIVE experience abundantly confirms the truth of the position we enlarged on in our last number, viz., that the Local Committees, generally, from their peculiar and unavoidable construction, were incapacitated, alike by position and inclination, for the efficient discharge of the duties involved in the examination of articles prior to their being forwarded for exhibition; or as the Commissioners require, prior to the space, which their exhibition would occupy, being conceded to them. We learn that application has been made from some districts for deputations to be sent by the Royal Commissioners to perform this onerous and delicate office, and with the avowed declaration that its fulfilment is inimical to the feelings of the Local Committees, we see no other alternative and strongly recommend, for the maintenance of the national credit, that so important a demand be at once conceded.

Against this request it is urged that the Local Committees upon taking office became responsible for the duties which the Royal Commission had attached to its functions, and therefore that its fulfilment in this respect is expected at their hands. We have already exposed the grounds upon which it was futile to assume such a reliance, and would now further add, for the necessities of the case require plain speaking, that at the time Local Committees were formed, very little was understood of the broad plan itself, which they were to assist in promoting, and still less of the regulations by which it was to be governed. Parties whose names were likely to give weight to the proposition were elected, in many cases without reference either to their inclinations or capabilities, and the result was that an appointment on a committee became a merely nominal affair, and was treated accordingly; and until the "*allotment of space*" became the subject of deliberation, but little interest was felt in the proceedings. This, however, being a matter of direct personal appeal to the vigilance of the majority of their members, roused the Committees to decisive action, and this portion of their task they have performed; the space placed at their disposal they have respectively awarded in reference to the claims made upon it, while the further duty of enquiry and decision as to its future fitting occupation, they leave to an adjudication free from the suspicion of personal prejudice or trade rivalry, to which their verdict, however just, would be subjected.

The evils of delay and refusal, in this respect, will be accumulative and disastrous. Space has been granted; preparation is being made, by which cost of both time and money is incurred; and the question as to the eventual admissibility of the works to which it is devoted, should, in justice to those engaged in their production, be solved as promptly as possible, and *in the locality of their execution*. We refer again to the subject, chiefly to enforce the necessity for that assistance which its consideration has prompted the Local Committees to solicit, and to append a decision of the Royal Commissioners, recently published, which is sufficiently conclusive as to its requirement:—

"Intending Exhibitors should bear in mind that it will be necessary for them to obtain the certificate of the Local Committee of its approval of the articles sent for Exhibition *before they can be received for examination by the Commissioners in the Building*."

Now the inference to be drawn from this is, that if Local Committees, by evading a duty which they feel incompatible with their relation and interests, grant a certificate without examination of the articles to which it has reference, they may be ultimately rejected when submitted to the investigation of "the Commissioners in the building." A risk so mortifying and vexatious, should by any practicable means be avoided.

It is stated, and we believe with general correctness, that the functions of the Metropolitan Committees in this respect have been most efficiently and zealously discharged, and that the result will be a highly favourable and adequate representation of the industry of our capital; but from the very constitution of these Committees, embracing as they do such a variety of interests and pursuits, so diverse and disconnected, it was a comparatively easy task to allot the duties so as not to interfere or clash with private feeling or awake a suspicion of commercial bias.

London forms almost the solitary exception to the general rule which demonstrates the unfitness of the Local Committees for Local Judges; and even there many dissentient voices are heard as to the policy of its adoption. In the provinces, however, the expectancy of its salutary operation is a complete delusion; and the sooner the fallacy is dispelled, the more readily will its threatening influence be averted.

The Commissioners urge "that as it is essential in *every case* that only those articles which do honour to our industrial skill as a nation should be admitted, it becomes indispensable that some selection should be made," and further add—"The Local Committees will perceive that it would be quite impossible on the part of the Commissioners to send a sufficient number of persons possessed of technical knowledge to decide on the merits of the varied articles of the manufacturing districts. The Commissioners therefore rely on the Local Committees for the proper distribution of the aggregate space allotted to them. The Local Committees will readily understand from decisions 103 to 107, that the Commissioners recognise merit in whatever form it may present itself, and that they are prepared to look for it in the cheapest fabric, if distinguished as being superior in its class, as in the highest forms of artistic excellence. The success of the Exhibition, and the appreciation of our industrial products of the world, will to a great extent depend upon the manner in which the Committees distribute the space allotted to them. Articles possessing none of the peculiar merits already indicated, would be detrimental to this manifestation of industrial skill. In the hands of the Local Committees, therefore, the Commissioners leave with perfect confidence the credit of their districts."

We are perfectly cognisant of the difficulty besetting the task of selecting jurors not only competent to adjudicate on the comparative merits of the exhibitive works, in reference to the awards, but so divested of all personal interest in the decision, that their fiat by disappointed and defeated competitors may not be questioned on either ground. This is a difficulty long foreseen, and will with the most judicious arrangement unavoidably remain so; but this is not the task at present involved, the duty of this preliminary stage of investigation is but to decide upon *external appearance*, whether the object under review evidences sufficient taste and skill in its conception and execution "to do honour" to the industry of the district from which it emanates. But very trifling "technical knowledge" is requisite to arrive at such a decision, and we apprehend it to be very far from "impossible" to send parties fully qualified to arrive at it. This, however, is certain, that unless the selection of articles is to be left to the "discretion of the exhibitors," as recommended by some committees to which we shall presently refer, the Commissioners must provide for the emergency so palpably evident.

We now proceed to examine the regulation affecting the reception and arrangement of the exhibitive works. We were the first to draw attention to the necessity of enforcing upon exhibitors the condition that "they should state the capacity on which they claimed acknowledgment in reference to the works exhibited." The "decisions" of the Royal Commissioners up to the time of our advocacy of the justice and expediency of this stipulation, was, that,—"All persons, whether being the designers or inventors, the manufacturers or proprietors, of any articles, will be allowed to exhibit, and that it *will not be essential* that they should state the character in which they do so. In awarding the prizes, however, it will be for the juries to consider, in each individual case, how far the various elements of merit should be recognised, and *to decide whether the prize* should be handed to the exhibitor without previous inquiry as to the character in which he exhibits;"—and we commented fully at the time upon what we considered a most mistaken and derogatory course. True, in "*awarding the prizes*" it was left "*for the juries to consider*" whether they should examine into the exhibitor's title to any merit his work might possess, but this was for the private information of the juries only. Even if the work were deemed worthy of a prize, still there was so much doubt and uncertainty as to the recognition, in any form, of the originating agent, independent of the denial of that full publicity so stimulative of future efforts, and so essential to present success in a remunerative sense, that great discouragement resulted.

This subject formed matter for discussion at the meeting of delegates, in London, in June last, before the Royal Commissioners, and our proposition was strongly recommended for adoption. We are sincerely gratified to find amongst the rules prescribed by the Executive Committee to be followed by exhibitors on furnishing the description of their articles for publication in the catalogue, the following:—

"It is indispensable that each Exhibitor should furnish the following particulars, and in the exact order prescribed.

1.—Exhibitor's surname. Christian name.

2.—Country. Address, stating nearest post town.

3.—Capacity in which the Exhibitor appears, whether as producer, importer, manufacturer, designer, inventor, or proprietor."

This determination is as judicious as it is just, and its beneficial influence upon the real workers in the field of Art-labour, on those who bear "the heat and burden of the day," will be most marked and refreshing. It bears the assurance that if superior, though now obscure merit, be found in connection with any branch of industrial art or science, it will receive a recognition beyond the mere stipend which trade regulations, and often the absence of due appreciation, so depressingly limit.

The juries selected to award the prizes, have in this respect a highly responsible, but, at the same time, a highly gratifying task to fulfil. Unbiassed by any connection or interest, directly or indirectly, with the parties upon whose conflicting claims they have to decide,—with knowledge sufficiently admitted to render their judgment authoritative, and by position and character above the imputation of sinister influence,—it will be their duty to mark with a distinction, alike honourable and remunerative, not only the presence of inventive genius and manipulative or mechanical talent, but it is to be hoped in many instances to bring to light the hidden source by which its embodiment has been realised. The "thinkers" and the "workers," as well as the "dealers" will thus meet recognition.

In advocating the just though too often neglected claims of our artists and artisans to a fair acknowledgment of their share in the honours of productive merit, we must at the same time not lead to the inference that we are unmindful of those by whose spirit and capital these appliances have been ultimately rendered available to commercial purposes.

We are desirous only that each should have and enjoy his proper and peculiar distinction; and we are confident that it is only by such a distribution of favourable recognition where deserved, that the struggle for improvement which is now in a considerable degree but a forced and temporary impulse, can be converted into a recognised and permanent feeling.

Let the artist feel that in connecting himself with the manufacture of this country he may expect the due acknowledgment of his services, fittingly bestowed, and a valuable and honourable channel of remunerative labour will be at once available to his exertions. To the adoption of this system may be attributed that alliance between Art and Manufacture, whose influence is so successfully demonstrated in the productions of the continent.

We forewarned the Commissioners as to the evils which would result from the admission of retailers to a position properly and exclusively belonging to producers only; they were serious both in amount and influence, and one to which we had particularly referred, viz. the certainty that such a system would cause numerous repetitions of the same work to be sent by different exhibitors, has at length forced itself so strongly upon their notice, as to have drawn from them the following resolution:—

"With the view of providing against the exhibition of duplicate articles of manufacture, the Commissioners in cases where duplicates may have been admitted by *different* Local Committees, will call upon the exhibitors of such duplicates, to produce a certificate from the actual makers, stating which of the exhibitors has arranged with the maker to be the proprietor of the absolute and exclusive right of sale and distribution of such article, and the preference will be given to that exhibitor who is the sole proprietor."

This decision is to us wholly inexplicable; for with regard to articles of regular manufacture the instances are so purely exceptional and so extremely limited, both in number and importance, in which a manufacturer gives to a retailer the "absolute and exclusive right of sale" in any article, that they need no provision whatever. The general rule of commercial action with the manufacturer, is to extend his demand as far as possible by the multiplication of those channels of supply, in which the retailer becomes so necessary and valuable a medium—thus the possession of duplicates of the highest as well as average productions of Provincial and Continental manufacture by the generality of metropolitan dealers is fully known, and as it was decided by the Commissioners that the *mere possession* of an article of merit determined the right to exhibit it; the natural and reasonable desire of retailers to avail themselves of a publicity thus offered, has induced many to claim space for a selection of the stock they already

possessed, and also prompted them to add to its worth by express commissions for articles of higher character and pretension than they had previously felt disposed to speculate on. An impulse has thus been given to the encouragement of the best class works already manufactured, to a certain extent of much value.

But this enlarges the difficulty which the Commissioners will have to meet; as it now appears that after admission to the building by authority of the Local Committees, all duplicates, the presence of which previous regulations have encouraged and secured, will be rejected. Still even their rejection is so inefficiently provided for, that we see not how by the present proposition it can be carried out. It is left for the manufacturer to declare which exhibitor has the "exclusive right of sale," in the article sent. Why the very fact of a number of exhibitors, who would be necessarily retailers, sending duplicates of the same article, of itself proves that no *one* possesses an "exclusive right of sale," and therefore no manufacturer could give such a certificate. This being the case, how will the selection as to whose sample shall find admission be determined?

Certainly when the manufacturer himself exhibits, priority of right should be vested in him, though no provision is made to that effect; but where the manufacturer does not exhibit the same production or does not exhibit at all, we see no equitable solution of the difficulty by the present arrangement. Even the *dernier ressort* of "first come first served" will fail here, as all are amenable to the same regulations affecting time of delivery. Referring to the subject of extension of time for the reception of articles, we regret that no definite arrangement has been made to meet this imperative requirement. We learn that a memorial has been forwarded by the French manufacturers urging its necessity, alleging not only that in many instances the works are not sufficiently far advanced to be forwarded by the time stated, but that even if they were, their producers would demur to the rule which requires them to be despatched nearly *three months* before the opening of the exhibition, thus subjecting them to great risk and injury. We believe that the regulations of the Custom House authorities having been completed for the admission of foreign products according to the special conditions framed for that purpose, this request will not be conceded. We will not hazard a conjecture as to how this decision will be received by our continental rivals.

We can but repeat that many of the difficulties, and those most threatening to the ultimate success of the project, have resulted from want of practical judgment in its direction; the rules prescribed have in many cases been so inapplicable, and in general are so indefinite, that instead of guiding the whole operative machinery of its development, they have but tended to retard its progress, by engendering doubt and misconception of their purpose.

We acknowledge the onerous task which the working out of a plan so vast and comprehensive must present, and this cognisance at an early stage prompted our recommendation that advice upon technical points should be sought from Local Committees *before* "decisions" upon them should be determined. This was, however, to an unfortunate extent, neglected; the Local Committees were recommended to seek advice, but rarely to offer it. The consequences are daily evidenced.

At an influential meeting of the Local Committees in Manchester, in urging the immediate necessity for a deputation to proceed to London, and confer with the Commissioners on certain points requiring elucidation, the members report,—"The Committee had already had occasion to write two letters to London for information on points as to which they were in doubt, but the letters which had been received in reply, although doubtless very clear to the mind of the person who wrote them, were so far from satisfactory to the Committee, *that the answers themselves required explanation.*"

As many of the questions there proposed are generally applicable, and as information upon the details to which they refer, is now a subject of much interest with a vast number of exhibitors, we shall review the most important of them.

The first refers to "*arrangement.*" "What plan to be adopted as to the arrangement of articles in the building?" In reply to this it is decided that "the productions of the United Kingdom and the British Colonies will be grouped westward of the central transept." The productions of the United Kingdom will be arranged into thirty classes under four general divisions, viz., Raw Materials, Machinery, Manufactures, and Fine Arts; the latter including Sculpture, Models, Plastic Art, Mosaic, Enamels, &c.

The production of each colony will be placed together. The productions of each foreign country will be placed eastward of the transept—except "*machinery in motion,*" which on account of the motive power being at the north-west end of the building must be in that part. The productions of each country will be classified nation by nation, and as far as practicable into the thirty classes already adopted for the United Kingdom. As a general rule, machinery will be placed at the north side and raw materials and produce at the south side of the building; the intermediate parts will be occupied by manufactures and fine arts. There is hardly any choice in respect of light, which is nearly the same throughout; the south side, as well as roof of the building, both on the north and south sides, will be covered with canvas.

There will be a central passage, 48 feet wide, a corridor at the north and at the south side, each 12 feet wide, and two intermediate passages of 8 feet, all running from the east to the west ends of the building. As a general rule, these will be intersected by passages at right angles, running from north to south. The building is divided laterally (i. e. from north to south), by ranges of columns of 24 feet from centre to centre. Spaces of 24 by 24 feet, 48 by 24 feet, or 48 by 48 feet, and in some cases of 72 by 24 feet, or 72 by 48 feet, or 72 by 72 feet, running from north to south, may be arranged according to the wishes of the exhibitors; provided always that there shall be at least one entrance and exit passage of 8 feet, running from north to south, or else two entrances or exit passages of not less than 5 feet each for every space of 24 feet, and that no communications from east to west between any passages shall be established without especial leave of the Executive Committee in writing. The exhibitors of the United Kingdom to whom space has been allowed by their various local committees, and whose names have been duly returned to the Executive Committee, will be arranged into the thirty classes. As a general rule, the articles of an exhibitor will not be separated. A certain space will be allotted to each class, and specific places to subdivisions in towns, &c., and finally to each exhibitor. Spaces of the requisite dimensions will be set apart to receive the productions of the colonies and each foreign country; and the charge of these departments, as well as the arrangement of the productions, will be handed over to each commissioner or agent representing such colonies or foreign country. The length of the floor and counter spaces will be regulated by circumstances; the width of them may vary from 1 to 16 feet. The height of the counters should be generally about 2 feet 6 inches. The wall or hanging space will be obtained, either with or without counter in connexion, between the columns running from north to south. The wall or partition space, if required to be solid, may be built up by exhibitors to any desired height. The hanging space for light goods may be obtained by suspending lines between the columns and from the girders in the galleries. The wall or hanging spaces may be of any height under forty feet, and experiments in this building have shown that it is desirable that hanging fabrics should, as a general rule, be of not less than seventeen to twenty feet drop.

Such are the general principles by which the "*arrangement* of articles will be governed," and will, we think, fully explain the information sought by the Manchester and other local committees on this part of the subject.

The next question refers to "specific details of arrangement:"—"Will the Commissioners lay out articles, or will each exhibitor be allowed to arrange his own goods? Suggest that one or two suitable persons be employed to arrange the Manchester goods, at cost of local committee or Exhibition Commissioners."

The following decision of the Royal Commissioners, we think, sufficiently provides for this requisition:—"Any manufacturer exhibiting articles which can properly be placed together according to the classification already announced will be at liberty to arrange such articles in his own way; and his arrangements, if compatible with the convenience of other exhibitors and of the public, will not be disturbed. In like manner, if it is wished to exhibit together the productions of a particular town or district, all such productions, if they can fairly be said to be of the same sort, will be admitted together. The decision whether they are so admissible or not, must, of course, rest in each case with the discretion of the Commissioners."

To this original proposition they now adhere, and with a less restrictive spirit than it at first inferred; for, by a recent regulation, we find—"The Commissioners, accordingly, with confidence, resign to the exhibitors themselves the proper exhibition of their goods, and the responsibility of making the necessary preparations for displaying them, subject only to such general rules as shall be conducive to the interest of all parties. The Executive Committee are desirous of pointing out that great mutual advantages will arise from exhibitors of the same description of articles acting as much as possible in combination in the fitting up of their spaces, and in arranging for the cleaning, watching, and general superintendence of the respective articles; and exhibitors on a small scale should bear in mind that by such a system of combination they may be able to secure, at a small expense to themselves, the services of one person jointly to watch over and clean their goods, and furnish explanations to the public."

This is a most important feature, and should be fully appreciated by exhibitors. Though sales are very properly prohibited in the building, still the advantages of the publicity it secures would be very materially limited if no facilities were afforded for reference and explanation to inquirers relative to the possession of an article whose beauty or utility had attracted observation.

Further provision is made in respect to this matter:—"Should any exhibitor desire to employ a servant of his own, to preserve or keep in order the articles he exhibits, or to explain them to visitors, he may do so after obtaining permission from the Commissioners. Such persons, however, will, in all cases, be forbidden to invite visitors to purchase the goods of their employers; and any violation of this rule must lead to their exclusion from the building, the Exhibition being intended for the purposes of display only, and not for those of sale."

We consider the latitude admitted by this regulation quite sufficient, and the restriction expressed absolutely necessary to secure the public from annoying solicitation, derogatory to the character of the Exhibition.

We find the Manchester committees joining in the general demand for extension of time; they "Recommend that the time for articles to be sent up to London be extended to the 1st of April." Further and definite concession must be made in deference to the general wish on this subject; its necessity and policy are alike imperative. We cannot pass without comment a suggestion which we regret to find emanate from such influential committees as those which represent the important district of Manchester. It is thus expressed:—"Is it imperative that articles be inspected by Local Committee? Ought it not be left to the discretion of exhibitors to send articles which will do credit to themselves as well as to the Exhibition?"

The proud and distinctive character of this Exhibition as a demonstration of the improving state of English Industrial Art would be perilled, if not destroyed, by the toleration of such a discretion as we find suggested here. This question has arisen out of the repugnance of Local Committees to exercise the functions of local judges, and is a further and conclusive argument for their absolution from such an engagement. It were easy to prophesy the issue of the challenges we have so defiantly hurled at the "Industry of all Nations," if the material by which it is to be redeemed, be thus provided.

No works, however humble the branch to which they refer may rank in the scale of industrial occupation, should be excluded, if they offer its fair and favourable representation; and none, however lofty their assumption or imposing their pretence, should find admission if they lack the merit which alone can give them real value, and this only can be secured by judicious supervision. The highest, surest, and only end by which the costly working of this great national investment of time and funds can be justified, will be by the Exhibition becoming a "school," in which the producers may learn the valuable and useful lesson of comparative worth—a lesson, which if rightly conned, shall in after years so practically illustrate the value of its monition, as to repay with "most usurious interest" the cost at which it was attained. If, after all, a mere "show" were the result, England's great holiday will have been dearly paid for.

In conclusion we would remark on a subject now a source of considerable discussion and anxiety, viz., the unsatisfactory state in which the interests of "inventors" are at present placed, and trust that government will at once give a specific statement of its determination in reference to this question, and no longer leave to conjecture and doubt a decision so seriously affecting the due representation of this important class of scientific labour.

It was scarcely to be imagined that inventors, who had incurred the expenditure of vast outlays in time and money, would be content to submit to

the critical and analytical investigation of the world at large, the results which had been gained at such costly sacrifices, unless ready and efficient protection from piracy and infringements were provided. This position was felt long since, and the depressing operation which its influence would cause, was at the very outset of the plan foretold and acknowledged, and the necessity for a counteracting and remedial measure not only admitted but distinctly promised. On the 7th of May, Mr. Labouchere in the House of Commons stated, "The only point on which it was possible he might ask the interference of parliament, and which was now under his consideration, was whether in the bill which it would be necessary to propose to the house to amend the act for the registry of designs, it might not be expedient to introduce a clause to protect from piracy the unpatented articles that might be exhibited."

Subsequent deliberations of the Royal Commissioners resulted in the determination to apply to parliament for a special act to secure to all "manufactures and inventions" received for exhibition a provisional and gratuitous registration, which should secure them, sacred and intact, to their respective owners—this protection to extend for one year, dated from the opening of the Exhibition —viz., to 1st May, 1852—at the end of which probation the inventors or owners would be at liberty to avail themselves of the ordinary protection of the patent laws, which we trust by that time will be most materially and amply revised. But unfortunately this special measure, "The Designs Act of 1850," intended by its promoters to meet a peculiar and necessary exigency, has, through the singular and lamentable omission of the very words which alone could secure its object, and on which indeed depended the very spirit of its enactment, been rendered utterly abortive as regards any "manufacture or invention," for which letters patent are granted—the word "designs" only being inserted. The inevitable consequence is, that, by culpable inadvertence, a most important section of the Exhibition, and one in which England might have shone proudly pre-eminent, will be, we fear, comparatively, but inadequately and unfavourably represented. Efforts which were in full force, and promising successful results, have been in many instances paralysed, and in all, weakened and depressed. Deeply aware at the present moment of this new difficulty, it is understood the Royal Commissioners have expressed their intention, immediately upon the meeting of parliament, to apply for an amended act, which shall include this important and vital principle. Still, even with this presumed assurance, a doubt exists which materially retards the progress of operations and renders the question of time still more urgent.

Government owes it to the country at large to afford, promptly and effectually, all the protection which the law can give, to secure to England the full advantages resulting from her ingenuity and industry. B.

CORRESPONDENCE.

VEHICLES FOR OIL-PAINTING.

HAVING for a number of years (about twenty) employed a portion of my leisure time in experimenting on vehicles for oil-painting, I can, as an amateur painter, and as the result of my experiments, recommend the following vehicle to the notice of your amateur readers, for simplicity, facility of working, and for imparting to the colours a much more beautiful lustre than varnish communicates, when the ordinary mastic megylp is the vehicle used. In addition to the above qualities, an experience of eight years has proved very satisfactorily to myself that paintings thus executed present no disposition to crack, but retain their original toughness and pliability in a remarkable degree, when the nature of the vehicle is considered. Moreover, the absence of smell is to the artist a great desideratum, as I have myself experienced, especially in laying on a great breadth of transparent colour or glazing; in which process my vehicle leaves little to be desired, at least so it appears to me, since it dries perfectly hard and free from *tackiness*, sooner than I have ever found colour mixed with megylp to do.

The process I recommend, as that adopted by me, is the following:—

1st. Have your colours ground as usual in nut or linseed oil; in fact, as they are purchased of the colourmen, in bladders or tubes.

2nd. Take equal parts of strong gum-water and pale raw linseed oil, or drying oil, which latter may be conveniently prepared by shaking up raw oil with litharge in a phial for a day or so, and allowing it to clear itself,—suppose of each half a small teaspoonful, or perhaps less, not to make too much at a time; rub the oil and gum-water on your palette with a palette-knife until they mix as an opakish, white, soapy mixture; then put this mixture into a small gallipot, and you will have my vehicle ready for mixing with your colours.

3rd. Make your palette as usual, diluting or rubbing up your tints with the mixture before described, always using the palette-knife, as the brush will not do so well, because this mechanical mixture of oil and gum-water soon separates, if not given a consistence by being mixed with the colours; and the gum dries in scales in a very short time if the above precaution be not attended to; in this respect it is inferior to megylp. When the tints are properly mixed, they are workable, on a par with those mixed with any other vehicle that I am acquainted with for skies of any size, landscape or figures, large or small.

4th. For glazing, the artist will, at first sight, probably condemn this vehicle as worthless, because the glazing colour, when first mixed with it, always appears semi-opaque; however, let him glaze over his subject without fear, and to his astonishment he will perceive the glazing to become perfectly transparent in a few minutes, five at most, and he will not be annoyed by the very noxious smell of varnish which proceeds from megylp.

5th. The vehicle may be readily prepared and kept for some time in a small phial, by shaking together equal parts of the oil and gum-water; and this mode I find very convenient in practice. White of egg may be substituted for gum-water, but is inferior.

6th. The artist may keep by him moist colours, which I make by grinding up the colour with gum-water and nitrate of magnesia, neutral of course; this is a plan of my own, and answers the purpose well. These colours may be used with either oil or water, at the option of the artist; and if at all refractory, a little dried ox-gall dissolved in water will soon blend them perfectly, and when dry the painting may be washed with water without disturbing the colours. Soap and water as a cleanser for a painting done in this manner I should not recommend, being too severe a test unless cautiously used. The delicate colour Naples yellow is no exception to my range, but should, of course, be mixed by means of a horn or ivory knife.

The nitrate of magnesia and ox-gall mentioned are not necessary parts of my process, but may be used supplementary to it, as I have occasionally done; and I must confess that, notwithstanding the facility with which the whole range of nitrates are said to decompose, I have not found that of magnesia to act prejudicially: time, however, may show that this deliquescent salt will hasten the decomposition of colours by its tendency to absorb moisture, especially in a warm and moist atmosphere. I should, therefore, recommend artists to use simply gum-water and oil with their colours; and in all cases I prefer plain colourless linseed oil, very old, without being fat, finding that what I use requires in summer no drier; and even yellow ochre ground up with it, will, in moderate weather in this climate, dry in two days. The use of all driers is, more or less, pernicious to the standing of colours.

In conclusion, I beg leave to submit, may not some of the Old Masters have painted with this simple vehicle, as it is well known that they were in some degree familiar with the mixing of oil and water for the purpose of painting? Mr. Eastlake's research has brought much to light, but I think the subject is not yet exhausted, and leaves room for a great deal of original research.

Trusting that your readers will pardon anything of an *ex cathedrâ* style in the foregoing communication, and will be disposed to allow me the credit of an honest endeavour to add my mite to the furtherance of oil-painting, I beg to subscribe myself,

JAMES HAMILTON,
Notary Public.

I may add, that in using the moist colours referred to, they should be of much the same consistence as very thick honey; and should they not mix readily with the oil, the addition of a little water will sometimes effect the desired union; the artist must, however, take care not to add much water.

Is the late invention of zinc-white used as an oil-colour in picture painting?

LONDON, UPPER CANADA.

WHITE ZINC.

In your last number, Mr. Hunt, in a most interesting paper "On the Uses of Science in ameliorating the unhealthful Influences of Manufactures," &c., alludes somewhat theoretically, if I may so term it, to white zinc. My practical experience, as the patentee, leads me strongly to differ with him upon two most important points. First, he gives as an objection the difficulty of effecting its combination with oil; this is only the case, however, where the process of oxidation has been imperfectly accomplished. My patentee method insures a *perfect oxidation*, and hence the great superiority of this product over that hitherto introduced from abroad; and I can confidently state that in every instance the paint prepared under my superintendence has given unqualified satisfaction.

Secondly, Mr. H. doubts its innocuousness. As the strongest refutation of such doubts, I beg your insertion of the enclosed statement from the workmen employed in my manufactory. Painters assure me that with zinc in the very trying process of flatting, they do not feel that nausea which is invariably experienced by the use of lead; and private parties all unite in testifying to the very slight annoyance suffered during the application of this paint; to the economy and convenience of being able, without danger, to occupy their rooms as soon as painted, and to the short space of time (three to four days) in which any smell is perceptible. In flatting, a considerable quantity of turpentine is used: to the evaporation of this spirit injurious effects are vulgarly, but incorrectly, attributed; for the smell, though pungent and disagreeable to many, is perfectly harmless: the men employed in its preparation neither experience nausea nor symptoms of ill health. In conclusion, I would remark, that the oxide of zinc is slightly astringent, but totally free from the emetic properties of the sulphate or salts.

LANGSTON SCOTT.

THE EXHIBITION IN HYDE PARK.

NAMES OF EXHIBITORS.

There is an important consideration connected with the progress and improvement of taste in design which is well worthy of your attention, and of those charged with the arrangements of the great Exhibition.

I allude to the desirableness of giving publicity to the names of meritorious designers and workmen. The modern English system (it is very different in France), which in most instances conceals the names of the individuals to whose taste and skill every beautiful specimen of manufacture owes its beauty, and publishes that only of the capitalist who employs these agents, seems equally unjust and impolitic, and contrasts very unfavourably with the old system, which preserved and has transmitted to posterity, the names of the artists by whose ability the best specimens of industrial art of the period were produced, and with the more liberal and just system which prevails in France at the present time.

I advocate a change of system in this country, and should be glad to see in the catalogue of the Exhibition, beside the name of each manufacturer, that of the designer; and, wherever the specimen is of a nature to justify it, as in cases of carving, fine chasing, &c., that of the workman also. I am perfectly aware that this proposal to do justice to deserving classes of men must prove at present, and for some time to come, unpopular in influential quarters, and I have therefore no hope of seeing it carried into effect immediately, but it is so reasonable a proposal, that if it be not lost sight of, I believe the time will come when all will unite cordially to give it effect.

By the adoption of my proposal, the manufacturer's discrimination, taste, and liberality, as the employer of men of talent would be made manifest, infinitely to his credit and reputation. I need hardly quote those well-known names which obtain amongst us so deserved and so widely spread a reputation for their employment of eminent artists as designers, and whose manufactures continue to hold a first place in public estimation, increasing, indeed, in value as the public taste improves. Thus these manufacturers have been no losers by their liberality, and their names, like that of Wedgwood, for ever associated with that of Flaxman in the annals of Art and Manufacture, will enjoy a merited celebrity.

There ought to be the same acknowledgment of the name of the designer in every case, although he may have no claim to reputation as an artist beyond that appertaining to the successful pursuit of his comparatively humble branch of Art. The great stimulus arising from the recognition of his name and merits by the public, is at present wholly wanting in the case of the English designer, and I am persuaded that this has a disastrous effect upon design, and that, did the opposite system prevail, whilst the designer would improve in his art, the

manufacturer would be proportionably benefited. I trust in the ensuing great Exhibition, if the names of deserving designers and art-workmen are not placed in the catalogues, they will at any rate find a place in your columns wherever you can trace them, and wherever the design and workmanship are deserving of such a distinction.

I do not see why designers for manufactures should not open exhibitions of designs, as other artists do of their works. Designers frequently remark, that, if left to the free exercise of their own taste, they could produce much finer things than when obliged to suit their productions to the views of their employers on points of economy or fashion. In such an exhibition as that which I suggest, shaking off such trammels, they might show to the public all the resources of their talent, all the capabilities of their art, and exhibit designs which, under the most favourable circumstances, might be executed. It is probable that, with the increasing demand for beauty in objects of manufacture, such an exhibition might lead to the execution of designs *by order*, which the manufacturer would be unwilling to undertake upon his own responsibility. In cases where the exhibition of designs would be regarded as a breach of confidence between employer and employed, the designer might exhibit studies of ornament, and from nature, and designs for other branches of decoration or manufacture than that in which he happened to be actually engaged. As means of progress, could such exhibitions be carried into effect, they would be invaluable, and instructive alike to designers and to the public.

I am not unaware of the many impediments which must, for some time, prevent the realisation of these ideas; but, as the present system is equally unjust, disadvantageous, and inconsistent with the precedent derived from the practice of the most remarkable periods of the reign of taste,—and, I would add, from that afforded by our neighbours, from whom we borrow so largely,—I hope that ere long the designer, like other artists, will be permitted to enjoy that recognition to which his merits may fairly entitle him. JUSTITIA.

THE

ITALIAN SCHOOLS OF PAINTING.*

ONE of the most pleasing, if not of the most marked, signs of the times, is the rapid extension of the love of the Fine Arts among the people. This is not the idle indulgence of a capricious fancy, or cherished because the Arts are so frequently associated with the holiday amusements of the multitude. Neither does it originate in that recent enthusiasm of a party in the Church, who, recognising the influence of Art as a teacher in the early dawn of Christianity, would resuscitate in its name the particular school of an ascetic period, that it may again direct the heart through the medium of the imagination. The movement cannot be traced to the wealthy; its influence is not that, as of aforetime, a religious superstition of the poor. It has become a pleasure, a pursuit, and a possession, coincident with more general education, enlarged opportunities of observation, and that desire observable even in the lowest classes, of acquiring and transmitting knowledge—the requisite *power* intellectually to enjoy. The movement commenced on the continent; it has been ably extended here. In Germany the enthusiasm of the modern school was seconded by the critical spirit of amateurs. The talent of Overbeck, Bendemann, Cornelius, Hess, and Schadow, reproduced the themes familiar to the hearts and minds of all by the loftier genius of another day, whose far-spread light of glory still seems suffused over mountains inaccessible to the student's feet. Tieck, Schlegel, Wackenröder, Goethe, Lessing, and others, aided the impulse, by directing judgment, and imparting to the artist's productions the means to win the imagination, and subdue the mind, not by technical excellence alone, but by associating the spectator with him through knowledge, which, in proportion as it refined and instructed, gave to the Arts respect, and won for the artist honour. A few years since, no publisher would have been found willing to undertake a work of such singular interest as this by Dr. Kugler; we do not hesitate to say, perhaps, more than two artists willing to undertake, certainly able to edit, with the various resources of extensive knowledge, correct and refined judgment, perfect technical and that accurate knowledge derived from study and travel, apart from all natural gifts, which are combined in Sir C. L. Eastlake. Nor do we believe there would have been sufficient encouragement to have warranted even the hope of its appearance in the present form. The success of the *Art-Journal*, however, proved the existence of an extensive reading class, not congregated in large towns, but spread over the country; and the numerous contributions towards the history and critical literature of the Arts, published of late years, together with the establishment of kindred societies, shows an active intellectual spirit, of the happiest augury. It has been said the Fine Arts are the handmaids of Luxury: without their intellectual appreciation, this may be so; their due estimate must depend upon the age, of which they bear the impress, and become the illustration,—unless during periods when Art became, from momentary causes, its instructor.

Now, there are two points essential to be understood for the right use of histories of Art. Criticism upon technical details is but of interest to a few, but it is essential to all. The eye uninstructed as to the cause of the pleasurable effect produced, turns with unsatisfied feeling from the picture. Then, as regards the theme — be it classical, historical, or a page imitative of those written upon by nature. How shall we enter into the greatness of the Greek ideal, without a knowledge of that beautiful mythology, the poetry of thought, the life of dramatic action which clothes it with such significance? And when Greek Art died, and even in its decay, shed a dying ray of beauty over Rome,—when Paganism receded as a dark cloud which had hung over the minds of nations, and Christianity glowed in heaven,—how shall we trace the influence of Art,—how estimate its power, as it became the symbol, the form, type, and exponent of faith,—if we do not study the guides which trace the course of ages; show them in relation to each other; the Arts in relation to them; the artist and his contemporaries in relation to all? We require to know what rightly constitutes the merit of a picture,—in what consists its attraction? what are its elements of beauty? whether mental pleasure be derived from sensuous action, or from the moral interest of the theme and subjective treatment? Every school is a competitor for fame. We balance their merits and deficiencies, and estimate their SPECIAL STYLE. Their various powers of imitating nature, and of portraying the actions of the mind, constitute their general style. Knowledge of the former is due to the artist; but when we consider the influence of religion, climate, political condition, the state of education, of the intellectual and moral being of each nation, in relation to the painter, we discover fresh sources of interest, and that "whilst attention is invited, the judgment exercised, the eye unconsciously instructed," the mind also insensibly traverses the waste of centuries, repeoples the cities, and re-awakens the associations without which Art is not a living spirit, but a dead letter. How often do we not stand before pictures, indifferent or ignorant of the influence they have exercised upon the religious faith of ages, or scanned with unreasoning eye others which represent the theology and false philosophy of the age of Dante? But with such aids as Kugler's Hand-Book of Painting, the history of Art progresses in gradations of grandeur before us. It is as if we occupied some spot remote from earth, some other globe in space, and saw each circling orb revolve, as in the Paradise of the great Italian, in successive intenser harmony of light. We dwell with the trembling disciples of a new faith in the Catacombs; observe the imperfect utterance and ascetic spirit of the Byzantine style, the freer treatment of the Romanesque, the naturalism and growing dramatic power of Giotto, and contrast the classical tendencies of Florence and Pisa, with the purity, the mystical desires, the lyric tenderness of feeling, of Sienna, and of Umbria.

The artist also shares the palm. We rejoice with the crowd who conveyed the Madonna of Cimabue along the Borgo Allegro, and feel the impression which influenced the worshipper who knelt before a picture, replete with the serenity of feeling and rapt religious utterance of Fra Beato. The fate of "The Last Supper" of Lionardo da Vinci, has the effect upon the mind of tragedy. So also has that of his equestrian statue in memory of Francesco Sforza. Twenty-two years later we enter on the epoch of Michael Angelo and Raphael. Within the compass of the lives of these three men, is comprised the energy, the works, the genius of ages. Nature created them in wantonness of power, and broke the mould. But although genius writes with the pen of fire, her signs shed but an uncertain light, if we do not free our minds from the mists which obscure its rays. Hence, again, we repeat, the great value of works of this kind, of these volumes especially. Dr. Kugler has condensed ably what he has read; enlarged and corrected his knowledge by travel and personal acquaintance with the schools of Italy. His coadjutor, Dr. Burckhardt, has added to these materials by matter gleaned from the works of Schnaase, our eminent contributor, Dr. Waagen, E. Forster, Von Rumöhr, Passavant, and Gaye. To this, Sir Charles L. Eastlake has contributed a preface and notes; Mr. G. Scharf has added upwards of one hundred illustrations on wood. Those who know the importance of illustrations in works of this nature, will fully appreciate the corresponding gain to the artist and the amateur. Mr. Scharf is already known by the talent he has displayed in his illustrations to the works of Sir Charles Fellowes, Dr. Milman's edition of Horace, and Macaulay's Lays; in this instance he has won the greater reward "of being praised by a praised man," as we observe, "the editor takes this opportunity of expressing his acknowledgments for the very satisfactory manner in which he has fulfilled the task entrusted to him." What more can be desired? We trust the success of this edition of Kugler's Hand-Book of Painting will induce the editor and Mr. Murray to extend their sphere of action. Why is it such works as "Rio on Christian Art," "Passavant's Life of Raphael," and "Von Rumöhr's Italian Critical Inquiries," should remain sealed books to the general? Surely there is reason to hope that the combination of talent we now notice will be hereafter directed to works of such acknowledged reputation. Vainly do we gaze on the "aspects of nature," unless our minds are nurtured by the genius of such men as Humboldt, to tread with disciplined measure the charmed round. Equally useless it is to traverse the galleries of Europe, or visit the artist's studio, if we survey them with unimpassioned feelings, and uninstructed minds. The stores of time, in such conditions of mind, are little better to us than the museums of civilised states to some pilgrim from the desert tracks of life; collections gazed upon beneath the dead inanity of torpid awe, or ignorant surprise.

H.

* Kugler's "Hand Book of Painting. The Schools in Italy." Edited with Notes, by Sir Charles L. Eastlake, P.R.A., with One Hundred Illustrations, by George Scharf. John Murray, London.

THE VERNON GALLERY.

SPANIARDS AND PERUVIANS.

H. P. Briggs, R.A., Painter. W. Greatbach, Engraver.
Size of the Picture, 6 ft. 5 in. by 4 ft. 9 in.

THIS, perhaps the finest historical picture by the artist, was exhibited at the Royal Academy in 1826, the first season after the election of Mr. Briggs as an Associate of the Academy.

The subject, in itself dramatic, is rendered still more so by the painter, whose greatest fault in his compositions was the theatrical air which he gave to his groups. If we could divest the mind of this idea we should regard his works with more unmixed pleasure; in the attempt to pourtray even ideal history the artist should strictly confine himself within the limits of nature, and should be perfectly free from affectation; but Briggs, with all his excellencies, cannot justly be exempted from this charge. Notwithstanding which, we see in his "Spaniards and Peruvians" much to admire, and much of sterling worth, viewed artistically. The figure of the notorious monk, Valverde, is finely conceived, it has all that dark malignity of expression which characterised his conduct in dealing with the simple-minded Peruvians. The Inca Atahualpa, we presume it to be, expresses with equal truth the confiding guileless nature of his race. The wife, with their young child resting on her shoulder, is in a constrained and inelegant attitude, but her face is very intelligent and inquiring; the judgment of the painter in throwing his principal light on this figure is unquestionable.

We know not from what history Briggs gathered his materials for this picture; he called it "The Treaty between the Spaniards and the Peruvians;" but there is little evidence of diplomatic arrangement between the high contracting parties; it seems rather as if the priest held his mass-book in his hand, and desired to thrust its tenets on the conscience of the unhappy Peruvians, "even at the cannon's mouth." Moreover the latter are not presented in accordance with the historical facts of the time: it is well known that when Pizarro first landed on the golden shores of Peru, he found the inhabitants in a comparatively high state of civilisation, richly, and in general, wholly clad, dwelling in well-built towns and cities, and not, as here exhibited, like savage tribes. The painter has caused the race to retrograde at least three centuries; we should presume he consulted Marmontel's charming romance of "Les Incas," rather than any truthful writer of their history.

H.P. BRIGGS, R.A. PAINTER.

W. GREATBACH, ENGRAVER.

SPANIARDS & PERUVIANS.

FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE.
6 FT. 8 IN. BY 4 FT. 9 IN.

PRINTED BY M.N.LEMAITRE.

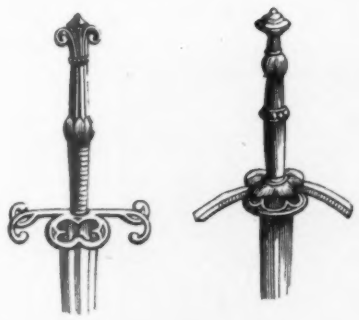
LONDON, PUBLISHED FOR THE PROPRIETORS.

COSTUMES OF VARIOUS EPOCHS.

DRAWN AND DESCRIBED BY PROFESSOR HEIDELOFF.

We continue our series of Costumes, selected from various authorities; the best calculated to show the prevailing tastes and forms of dress worn in different ages; and, in order to aid the true appreciation of the great variety and value of the detail at the command of the artist, we commence our present page with some few examples of the form of shoes and swords, as used in the fourteenth and fifteenth centuries.

Fig. 1 of our group represents a riding-boot, which displays the peculiarity characterising those which were drawn up the leg, or allowed to fall freely over the foot; thus being capable of much gracefulness in wearing. Fig. 2 is a buckled boot, the straps drawn across the instep. Fig. 3 is a cut-up shoe, with thongs for bad weather; it had a coloured lining, and was embroidered. Fig. 4 is the boot of a knight (with its spur attached), the lining of various colours, but generally red.



The second cut exhibits two specimens of sword-hilts of the fifteenth century, the fashions of which presented an endless variety. These hilts were made of iron, and very seldom gilt; the handles were most commonly wound with wire or black velvet, or they may be seen altogether black, being covered with black velvet.

We now proceed to describe the full-length figures.

Figure 1.—Dress of a young noble of the year 1443, from the extremely interesting genealogical history of the baronial family of Haller von Hallerstein. This figure represents Franz Haller von Hallerstein, who died unmarried in the above year. He wore an open jerkin of a greenish colour, and a very finely plaited chemisette. The jerkin has a white silk trimming with a black border throughout, and is held together by fine white silk ribbons, beneath which appears the white shirt. The sword couple and sheath are black, the hilt and mountings are of the colour of steel. The stockings are vermilion and on the right leg is a white and yellow stripe. The shoes are black turned with white. The hair is long, and over it is worn a neat cap with lappets and a golden agraffe and love-knot, to support the hair.

Figure 2.—A female costume of the latter half of the fifteenth century, from a monument in the ancient Augustine monastery of Lohr, in Nassau, representing a Countess of Mörs. The colours of this period were arbitrary, according to

pictures, in which I have seen many similar costumes; for instance, the upper robe of a beautiful royal blue, with black velvet collar and trimming, the slit sleeves being lined with light yellow. The under robe is lilac, with green sleeve-lining. The trimming of the black collar is of gold, as also are the three points; and the white head-dress or cap has also behind a gold hair-ring set with pearls and stones. The scarf is of white silk, with dark red stripes; the fringe is of gold; the shoes are black, and the rank of the lady is declared by a beautiful gold chain.

Figure 3.—Costume of a gentleman of the year 1456, from the genealogical book of the house of Haller. It represents the patrician Andreas Haller von Hallerstein, of Kalchreath, who married a lady of the neighbourhood, named Agnes Stromerin. He wears a vermilion-coloured Burgundian cap, which is held together by a gold

ring on the left side, the extremity of which hangs down to the shoulder. The close doublet with cut sleeves, together with the close-fitting hose, are also vermilion. The doublet is trimmed with a golden border. The wide cut-up cloak,

or upper coat, is dark violet; the sleeves are black, bordered with white; the sword is steel-coloured, the sheath and gear black.

EXAMPLES OF GERMAN ARTISTS.

THE DEPARTURE OF HAGAR AND ISHMAEL. J. SCHNORR. Genesis ch. xxi. ver. 14.

ABRAHAM'S SERVANT AND REBEKAH. J. SCHNORR. Genesis ch. xxiv., ver. 17.

EXAMPLES OF GERMAN ARTISTS.

THE MEETING OF ISAAC AND REBEKAH. A. STRÄHUBER. Genesis ch. xxiv. ver. 62 to 67.

JACOB'S VISION. A. STRÄHUBER. Genesis, ch. xxviii., ver. 12.

CONSTANTIA.

THE CARDINAL VIRTUES DRAWN ON THE WOOD BY PROFESSOR MÜCKE, OF DUSSELDORF

Engraved by Mason Jackson.

ART IN THE PROVINCES.

HANLEY.—The annual meeting of the friends of the Potteries' School of Design was held in the Hanley School on the 23rd of December last, Lord Dudley and Ward presiding, in place of Lord Hatherton, who was prevented from attending. With the view of stimulating competition, several premiums were offered after the last annual meeting. Lord Hatherton placed ten guineas at the disposal of the committee, for rewards for the female classes, and we understand six guineas have been so applied this year. Smith Child, Esq., gave twelve guineas, for prizes for modelling and painting. J. A. Wise, Esq., also contributed *5l.*, for the encouragement of the two advanced classes —those of modelling and painting—in the Stoke school. Six prizes were offered by the committee —three in each school—and additional prizes were subsequently given by John Ridgway, Esq., and Herbert Minton, Esq. The whole were given in books. Lord Ward, following the example of Lord Hatherton, has offered ten guineas for prizes at next year's exhibition, and a further sum is also offered by C. B. Adderley, Esq., M.P.; to these, no doubt, further premiums will be added; so that the spirited emulation already excited may be expected to be continued.

The school had been visited early in the day by her Grace the Duchess of Sutherland, who was accompanied by Lady Constance and Lord Frederic Gower. Her Grace minutely inspected the productions of the pupils, and expressed herself highly gratified with their general excellence. Lord Ward also remarked, that he had heard much of the superiority of drawing in the Potteries' schools, but found his expectation greatly surpassed, particularly in the studies from nature.

There are two distinct schools in this district, one at Stoke, and one at Hanley, presided over respectively by Messrs. Robinson and Rice. The works of the two schools are, as they always have been, each distinguished by special qualities; at Stoke, great prominence is given to the class of colour, while, at Hanley, form seems to be more the object of attention; modelling, and drawing from plants and flowers, are of course important studies in both: the works of the pupils in these classes are of a very superior character.

The following extract from the report is all we need bring forward to show the present state of these schools:—"We do not pretend that our system has as yet been fully carried out; our means and appliances have hitherto been too limited. It is true that by the liberality of government our deficiencies are being gradually supplied; and we confidently hope that during the course of the coming session additional assistance will be afforded us by the appointment of assistant masters. There are several branches of instruction which we hope to conduct more effectually for the future, should such additional assistance be obtained. Of these we may mention the classes of geometry, perspective, and the study of the history of ornament; each of which we are anxious, as soon as increased facilities will allow, to organise on a stable and methodic basis. During the past year the study of colouring in its various branches has been more fully developed, and those pupils whose progress has warranted a partial interruption of their routine studies have been exercised in producing original designs; this latter practice, it is hoped, may, in consequence of the progressive advancement of the students, soon be rendered more frequent. The attendance at our schools during the present year has on the whole suffered a trifling diminution upon that of the previous one; but it may be well accounted for by the increased activity of the trade of the district, which, by necessitating the working of extra time, has prevented many from attending the schools who would otherwise gladly have done so: on the whole, however, it is evident, that the strength of the schools has been by no means permanently impaired."

MANCHESTER.—On the evening of Dec. 23rd, a *Soirée* was given by the pupils of the Manchester School of Design, which passed off in a most gratifying manner. For the decoration of the rooms, and for the entertainment of the visitors, a large number of valuable pictures were lent by Mr. Grundy, Mr. Agnew, Mr. Kearsley, Mr. Satterfield, and other gentlemen taking an interest in Art; while the contributions of their own works by Mr. Hammersley, the head master, the junior masters, and the students themselves, gave to the exhibition a varied and pleasing character. The designs of the pupils naturally attracted considerable attention; they were spoken of, by the local papers, in terms of unqualified approval, as reflecting no less credit on their instructors for the ability and care displayed in the direction of their studies. After partaking of refreshments and beguiling the time with a little music till eight o'clock, the company assembled to hear a few practical observations on the benefit of the school from Mr. Bayley, the chairman, Mr. Cobden, M.P., Mr. Brotherton, M.P., Mr. Agnew, Mayor of Salford, the Mayor of Manchester, Mr. S. Schwabe, Dr. Bell, Mr. Hammersley, and others. In the course of Mr. Brotherton's speech a hint was given relative to the propriety of levying a small tax on the town to provide a suitable museum to be attached to the school; a hint which appeared to meet the approval of Mr. Cobden also; so that there seems to be a probability of the thing being done. In fact, seeing that these schools are intended for the advantage of the respective places where they are situated, it would be far from an act of injustice—rather a positive duty—to institute a local rate, in case sufficient funds cannot be obtained by voluntary contributions, for the entire support of such establishments.

The statue of the celebrated Dalton has been placed in the niche originally formed for it in the block of building at the corner of John Dalton-street, and Deansgate, Manchester. The philosopher is represented as some sixty years of age. The statue has been executed at the cost of Mr. Peter Bowker, the owner of the property. The work is the production of Mr. Charles Edward Smith, sculptor. It is of Caen stone; and including a pedestal of eight inches, is seven feet eleven inches high.

BIRMINGHAM.—Sir Charles L. Eastlake has accepted the office of president of the Society of Artists of this town.

LIVERPOOL.—At the exhibition of the Liverpool Academy, pictures to the amount of 2800*l.* have been sold, and the gallery has been visited by more than 20,000 persons.

YORK.—The eighth annual meeting of the friends and supporters of the Schools of Design in this city was held on the 6th of January. The exhibition of works by the pupils evinced an average share of merit, and well supported the character of the school; but here, as elsewhere, we regret to find that the exertions of its conductors are greatly restricted by the limited pecuniary supplies necessary for carrying on the establishment efficiently, and which might easily be afforded by the wealthy inhabitants of York. During the past year, it appears that the subscriptions have diminished, while a debt of 100*l.* has for some time encumbered the operations of the committee. These things are scarcely creditable to the opulent citizens of this fine old city, and will be an eternal shame to them if allowed to remain as they are. Let us hope it is only necessary to make them known to have them amended.

BELFAST.—It affords us much pleasure to know that the School of Design in this important manufacturing town, under the able management of Mr. C. L. Nursey, is in a prosperous condition. The number of pupils has been steadily increasing during the past year; they now amount to more than one hundred and fifty, and, with the present arrangement of the committee, no additions to this number can be made. The private classes are also attended by nearly fifty pupils; and one most important feature in the success of the Institution is, that the debt, which, at the last return made to the Board of Trade by the treasurer, was about 260*l.*, has been reduced to a very small sum, and it is expected that when the next return is called for, the residue of the sum will have been liquidated. Two scholarships were some time since established, one of 20*l.* by Lord Dufferin, and one of 10*l.* by R. B. Hooston, Esq.; another is about to be added to these out of the school fund, so satisfied are the committee of its present state and its future prospects. The heavy rent of the premises devoted to the pupils' use has hitherto been much felt: this is now reduced by 50*l.*; and a space of ground for additional buildings has been procured, on which it is intended to erect a statue gallery, forty feet by eighty, properly lighted; the committee feeling persuaded the inhabitants of Belfast will liberally support them in this undertaking, now they acknowledge the benefits conferred on the town by the School of Design. We hear that some of the pupils have been already engaged by the damask manufacturers there, although the school has only been in operation about a year. The important branch of embroidering vests has been taken up by a draper in extensive business, induced to do so by the remarks made by Lord Dufferin at the opening of the school. The designs are furnished by the pupils, and women are employed to work them; thus two classes of individuals are benefited thereby; and the business is answering so satisfactorily, that the party in question offered two prizes of 5*l.*, and 2*l.* 10*s.*, respectively, for the best designs for vests to be manufactured for the exhibition of 1851. Nine candidates competed, and with so much success, that not only were the prizes satisfactorily awarded, but the remaining seven designs were also purchased, and are now in the hands of the workwomen: sure evidence this that the drawings, were not only artistic, but practical; and still surer evidence that the pupils are learning what will best serve them, and that the school is answering the purpose for which it was established.

An exhibition of works of Art in this town is now open, which has received contributions from many artists of note on both sides of the Irish Sea; A. Cooper, R.A.; Herbert, R.A.; Elmore, A.R.A.; Foley, A.R.A.; Danby, A.R.A.; Frith, A.R.A.; Boddington, Crawley, Havell, Houston, Illidge, Jutsum, J. Jenkins, Kidd, Kirk, the Irish sculptor, Linton, C. Moore, Oliver, Pyne, Rothwell, Stark, Stanley, Vickers, the Williamses, and many others too numerous to mention. The rooms contain upwards of two hundred and sixty pictures, and between thirty and forty pieces of sculpture; and though only opened a short time when we received our notice, the sales had reached 350*l.*; by no means an insignificant sum, considering that the inhabitants of Belfast must be regarded as, at present, young in the patronage of Art. Among the pictures which have found buyers are Elmore's fine work of 'Rienzi in the Forum;' Danby's 'Lovers' Walk by Moonlight;' 'A Study,' by Sant, purchased by Lord Dufferin; Branwhite's 'Waiting for the Ferry;' Henshaw's 'Snowdon,' and 'Old Mill near Cader Idris;' Sant's 'The Sister's Grave;' Vickers's 'Sunset,' and 'A Mountain Pass;' with others by Blacklock, Hewitt, W. S. Watson, T. Danby, H. Frazer, Rothwell, &c., &c. All this looks well, and we are happy to hear that the committee are now sanguine that they may have in this town an annual exhibition, profitable to the contributors, and beneficial to the visitors: we would therefore strongly recommend it to the future notice of our English artists. Mr. C. L. Nursey, the head master of the School of Design in this place, has been most active in promoting the exhibition, wisely considering that it cannot be otherwise than advantageous to his pupils, who have liberally been allowed free admission.

EDINBURGH.—It has been proposed to improve the picturesque effect of Salisbury Crags by planting the slopes with trees and shrubs, in a similar manner to that in which the Castle Hill and the western slope of the Calton Hill has been planted. There are conflicting opinions on the effect of all this prevalent in Edinburgh; but the distinguished artist David Roberts has given the weight of his opinion in favour of the measure, and expressed himself strongly on the matter.

The subscriptions for the monument to the late Lord Jeffrey have now reached 2200*l.* The Edinburgh Committee have decided for a sculptural memorial, and it will probably be a statue to be placed in the Parliament-house.

GLASGOW.—The Committee of the Art-Union of Glasgow have purchased the following pictures among others, for distribution as prizes to their subscribers: nearly 1000*l.* has been spent for this purpose. 'Edinburgh, News of Battle after Flodden,' Thos. Jones Barker, 130*l.*; 'Evangeline in the Church,' C. Lucy, 80*l.*; 'The Portfolio,' D. M'Nee, 65*l.*; 'Distant View of Windsor Castle,' F. H. Henshaw, 60*l.*; 'Rome,' G. F. Hering, 60*l.*; 'Hay-Makers Resting, Ben-Nevis, Invernesshire,' T. M. Richardson, 55*l.*; 'Villagers at a Well in Italy,' Clement Burlison, 50*l.*; 'Detaining a Customer,' Robert M'Innes, 50*l.*; 'A Welsh Lane,' H. J. Boddington, 35*l.*; 'Ruined Tower, Castle of Pau, Pyrenees,' W. Oliver, 25*l.*; 'The Wife's Appeal,' D. Munro, 25*l.*; 'Scene on the River Tagus,' Geo. Simson, 22*l.*; 'Landscape and Cattle, Devonshire,' William Shayer, 21*l.*; 'The Dhu Loch, on Balmoral Estate,' A. Penley, 21*l.*; 'View of Benvoirlich, and head of Loch Lomond,' Copley Fielding, 21*l.*; 'Easby Abbey,' J. Peel, 21*l.*; 'Rydal Water,' Henry Jutsum, 20*l.*; 'Barges on the River Irwell,' Samuel Bough, 17*l.*; 'The Harsh Note,' W. Hemsley, 17*l.*; 'A Dutch Galliot,' E. Hayes, 16*l.*; 'Tuscan Farmer's Daughter,' Alfred Woolmer, 15*l.*; 'Fruit Piece,' W. Duffield, 15*l.*; 'Resting by the Wayside,' William Shayer, 12*l.*; 'New Forest, near Lymington, Hampshire,' C. Nasmyth, 12*l.*; 'Mischief,' Samuel Edmonston, 12*l.*; 'The Hindoo,' John Ritchie, 11*l.*

CARLISLE.—This exhibition closed lately, after a more successful season than the last, not only in the number of admissions, but in the sale of works of Art. We subjoin a list of pictures sold. The inhabitants of Carlisle, and more particularly the

local artists, are truly indebted to the indefatigable exertions of Capt. Monins, the secretary. 'On the Stockgill River, Ambleside,' J. W. Oakes; 'Lanfaes Church, Beaumaris,' Mrs. Aspland; 'The Terrace, Haddon Hall,' W. J. Blacklock; 'View of the Cheviots from Callaby Hill,' J. Brown; 'The Village School, or Morning Task,' W. Weir; 'Walton on the Ribble,' James Peel; 'Bywell Tower on the Tyne,' James Peel; 'Gilnoirkir Tower,' W. J. Blacklock; 'Roland Græme's and Catherine Leaton's first interview.' J. C. Thompson; 'Stratford-on-Avon,' S. Bough; 'Mountain Stream,' W. J. Blacklock; 'Sketch above the Lead Mines, Patterdale,' W. J. Fairlie; 'Ullswater from Pooley Bridge,' W. J. Blacklock; 'Ptarmigan,' Jacob Thompson; 'Near Huddersfield,' J. Peel; 'The Moated Grange,' W. J. Fairlie; 'Near Penshurst, Kent,' H. Jutsum; 'Lane Scene, Kent,' E. Williams, Senr.; 'Trout,' R. Harrington; 'Fruit,' J. Dobson; 'Lowery Weather on the Thames,' G. A. Williams; 'Irish Peat Gatherer,' J. K. Fairless; 'Landscape near Erith, Kent,' A. Vickers; 'Ullswater from Hallsteads,' W. J. Blacklock; 'Carlisle from Etterby Scaur,' M. E. Nutter; 'Olivia's Garden,' S. Bough; 'Summer Time,' H. Jutsum; 'A Summer's Day on the Thames,' A. W. Williams; 'The Orphans of the Village, Harvest-time,' T. F. Marshall; 'Sheep Washing,' H. J. Boddington; 'Morning on the Thames,' H. J. Boddington. Water-coloured Drawings Sold:—'Inversnaid, Loch Lomond,' S. Bough; 'The Moated Grange,' S. Bough; 'On the Greta near Rokeby,' W. J. Blacklock; 'Naworth Castle,' W. H. Nutter; 'On the Derwent,' W. H. Nutter; 'Old Houses at Rouen,' L. Aspland; 'On the Gelt River,' W. H. Nutter; 'Skiddaw from Borrowdale,' W. H. Nutter; 'Ben Lomond from Loch Ard,' W. H. Nutter. Sculpture:—'Musidora,' George Nelson.

WORCESTER.—The Exhibition in this city recently closed has been a most successful one, both as regards the artists and the public. It was visited during the eleven weeks it was open, by nearly 5000 persons, a great part of whom belonged to the class of artisans and mechanics, who were admitted by gas-light at the charge of *3d.* only. Upon the general fund account there was a balance of nearly 100*l.*; and 95*l.* was distributed amongst the subscribers in prizes: a special raffle or lottery was also got up for the disposal of Scott Lauder's picture entitled 'The Penance of Jane Shore.' By the help of these Art-Unions, several pictures were bought by real lovers of Art, in the city and neighbourhood. Twenty-one were altogether disposed of, valued, according to catalogue prices, at 550*l.* The following is a list. 'The Penance of Jane Shore,' by Scott Lauder, 220gs.; 'Mill on the Thames at Henley,' W. Richardson, 40gs.; 'Mill on the Tiber,' W. Oliver, 25gs.; 'Dolce far Niente,' J. Noble, 25*l.*; 'View of Lochan-y-Gaer,' Copley Fielding, 7gs.; 'The Fisherman's Treasures,' H. P. Parker, 20gs.; 'The Dying Woodcock,' T. Woodward, 20gs.; 'Evening,' H. B. Willis, 5gs.; 'View of Edinburgh,' F. H. Henshaw, 25gs.; 'Village of Chiselhurst,' W. Havell, 20*l.*; 'Cottage Scene at Harley, Worcestershire,' C. T. Burt, 20gs.; 'Needless Alarm,' T. Woodward. 20*l.*; 'Watering Cattle,' E. Williams, senior, 10*l.*; 'Battersea by Moonlight,' W. B. Lakeing, 5*l.*; 'Landscape,' H. H. Lines, 10*l.*; 'Bridge at Glenstrydding,' James Peel, 12*l.*; 'On the Wye below Rhaidder,' T. Baker, 10gs.; 'Cottage Scene,' B. Williams, 6*l.*; 'Landscape,' 4*l.*; 'Old Age,' A. F. Patten, 5gs.; 'On the Wye near Builth,' T. Baker, 6gs. The prospects for future Exhibitions in Worcester are therefore very encouraging, and we hear that several gentlemen, stimulated by the growing love of Art which appears among the towns-folk generally, are striving to form a "Fine Arts Association" in the city. We earnestly wish them all success.

THE ROYAL SCOTTISH ACADEMY.

THROUGH the courtesy of the President and Council of the Institution, we have received their twenty-third annual report, embodying the proceedings of the Academy, during the past year. It commences by alluding to the annual exhibition, which, though graced by several works of great excellence by English artists, might on the whole be regarded as of a decidedly national character, the pictures and sculptures exhibited being chiefly the works of Scottish artists. Its popularity, judging from the criterion afforded by the number of visitors, very considerably exceeded that of any former occasion. The evening exhibitions, at reduced rates of admission, attracted vast crowds of the class of visitors for whom especially the galleries were then opened. There follows then a paragraph in the Report which we copy *verbatim*, because we think the observations are just, and because we think also that the advice it offers is equally applicable in quarters nearer home:—

"While the Council take this opportunity of expressing how much both the Academy and the lovers of Art generally feel indebted to those artists, who, from a warm love of their art and by devoted application, have attained excellence in it, and yearly, by the fruits of their skill, increase the attractiveness of the Exhibitions, they also feel called on to advert to the occasional, and in some cases frequent and even habitual, absence of the works of several gentlemen whose names stand in the list of the members of the Academy. The laws which guide the Academy in the election of a member declare that the exhibitions are to be benefited by the appearance there of a fair proportion of his works, and this under the penalty of forfeiting all claims on the Academy or its funds, which are raised from the exhibitions alone. The members of the Academy, who in health and in the prime of life, and without any sufficient reason, cease to remember this duty of supporting its exhibitions, can scarcely expect that in sickness or old age they themselves—or at death, their families—can be admitted to participate in the benefits of a fund to which they have neglected to contribute."

The document then refers to the vacancy in the Academy occasioned by the death of Mr. David Scott, and to the election of Mr. Noel J. Paton in his room; to the subsequent decease of their late President Sir William Allan, and the election of Sir J. Watson Gordon to succeed him in the chair of office, and also to the death of Mr. S. Joseph, the sculptor. There are now two vacancies in the roll of the academicians by the demise of Sir W. Allan and Mr. Joseph; these vacancies must be filled up during the present month. A number of pictures and engravings are mentioned as having been presented to the Academy, for which suitable acknowledgments were offered to the respective donors.

But the most satisfactory part of the report, in relation to the future prospects and the welfare of this Institution, is that which refers to the settlement of the long agitated question of the new gallery, between the Academy and the Board of Trustees for manufactures. It is quite unnecessary that we should enter again upon this subject, now, it is to be hoped, finally arranged by the laying of the foundation-stone by Prince Albert, in August last. The plan proposed for effecting this settlement is thus alluded to:—

"Liberal as, it is gratefully admitted, this measure is as regards the Academy, its wisdom in respect of the public, and the best interests of Art, is not less manifest; for it leaves they Academ funds unburdened by the payment of interest on a large sum of borrowed money—and free to be employed, as they have hitherto been, in forming a collection of works of Art of the highest character, and in carrying out more vigorously the other functions for which it is instituted, in all of which the public has a deep interest, and from which it has already experienced much gratification and benefit."

And in order that these two societies, so long at issue, may for the future be in a position to work harmoniously together, her Majesty has been pleased to appoint three members of the Scottish Academy, the President, Mr. Steele, and Mr. D. O. Hill to be commissioners of the Board of Trustees. These gentlemen inform the council that they have been received at the Board with the utmost cordiality; and from this infusion of artists the council venture to anticipate the best results.

In conclusion, while expressing their obligations to all whose assistance has been serviceable in producing this result, it is remarked that, "to Sir William Gibson Craig the council's deepest acknowledgments are due,—for it is mainly by his unceasing and untiring exertions, carried out in his patriotic desire of advancing the Fine Arts of his country, that the bright prospects here briefly set forth have been opened up to the Academy."

THE BRITISH INSTITUTION.

WE have for a considerable time past looked forward with the hope of being able to announce some beneficial change in the management of this Institution—some efforts made to elevate its position among those who are interested in British Art, and to realise the objects for which it was originally founded. But another year has arrived without the prospect of any vigorous movement commensurate with the advance of the age in all matters of a refined and intellectual character. We shall doubtless again hear of the number of pictures rejected for "want of space," and not for lack of merit, while every succeeding year shows a positive inferiority, in the quality of the works exhibited, to that which has preceded it. There must be something radically wrong in the administration of its affairs for such a result to follow, when it is indisputable that the Art-talent of the country is rapidly on the increase; so also is the number of those who practise it. When the British Institution was first formed there did not exist a third of the present "amount" of British artists, and there was no National Gallery of ancient art. If the pecuniary circumstances of the society, or the apathy of its directors, prevent the enlargement of the gallery for a suitable display of the works annually sent thither, it is a matter of sincere regret in the former case, and of shameful negligence in the latter. If the directors have not the means at command for effecting an increase of space, they undoubtedly have the power of remedying the abuses which time, and, we will say, their indifference, have allowed to creep into the management, and so in a measure to frustrate the good intentions of the founders of the Institution, one of which undoubtedly was, that artists should be allowed to exhibit works *bond fide* their own property: we do not presume it was intended to exclude altogether any that might have been purchased from the atelier, by any patron or amateur who may have chanced to visit it. But we know it to be a fact that artists have sold pictures which are sent in as unsold, to try if a better market cannot be found for them than that already attained: this too will be done in the exhibition about to be opened. A few words will explain this:—The artist disposes of his picture to a speculative dealer for a certain sum, on the express condition that the artist shall send it for exhibition and *sale* to the British Institution, at a greatly advanced price from that already received for it. If sold, this additional charge is to be divided between the original buyer and the artist, but sometimes the dealer secures to himself the whole of the augmented profit. These instances are patent to all connected with picture-dealing, and to very many artists, even of those not concerned in such nefarious trafficking, for it deserves no milder appellation; and we could ourselves adduce not a few instances which have come to our knowledge of such proceedings; two facts must suffice for the present. From one of the exhibitions, not very long since, a Right Honourable Baronet, whose untimely death every lover of Art has cause to deplore, purchased a picture by a promising young artist for one hundred guineas; but the object of the liberal patron was defeated; the work had already been sold to a dealer for about half that sum, and he put the surplus amount into his own pocket. At this very time a picture has been forwarded for exhibition that has been twice sold, the original buyer having disposed of it to a party for a considerable sum more than he gave for it; the second purchaser gets it admitted with a price attached, upwards of cent per cent over that the artist received for it in the first instance. We are in a position to prove these facts, if they are disputed. Is it a wonder then when Art-patrons hear of such doings that they become disgusted, and feel no inclination to be made the subjects of gross imposition? But an injury is inflicted upon others also; for a sold picture fills the space where one unsold ought to be, which has, perhaps, been rejected for want of room so unworthily occupied by a deception practised on the directors.

This abuse is a difficult subject to deal with

by any of the directors; fraud and dishonesty having so many methods of effecting their purposes; still an active enquiry by a vigilant and responsible agent would, we believe, often lead to detection. But the immoral tendencies of this connection between artist and dealer are far more to be deplored than the pecuniary sacrifices which the former of the two suffers; a price is frequently put upon the work far exceeding its intrinsic value, so that little less than a robbery is committed upon the party whose property the work finally becomes. The great injury Art sustains by such practices is too manifest for comment. If the dealer were content to purchase the picture and allow it to be sent for exhibition that the painter might derive any subsequent advantage accruing from it, he would frequently be conferring a great benefit upon the artist, and would be entitled to commendation rather than censure.

Much more might be said concerning the British Institution, but a remark may be of utility in showing another abuse of the privilege of the society which may admit of remedy. Some of the pictures by the old masters, lent for the use of students during the autumnal recess, are left without any authorised superintendent. There is no person whose office it is to give instruction and advice, and to see that no imposition is practised by the copyists. Hence these copies are not unfrequently made for fraudulent purposes, and have been sold as originals. No real utility can arise to the student from copying, without the supervision of a person of competent ability. Under the present lax system of management, the only result is the opening up a channel through which the uninitiated in art are made the dupes of the unscrupulous dealer. In proof of our assertion we may mention that one of the copies made last autumn from Rembrandt's "Portrait of the Duchess of Lorraine," was sold at Christie's on the 18th of last month, cut down only to make a small head piece; and in the same sale was a copy "dirtied down," of Lord Yarborough's "Winter Scene," by Cuyp. We trust we have said enough to direct the attention of the directors to these matters, which must be remedied if any degree of success is to be expected, for the future, in the working of the society.

AMERICAN ART-UNION.

THE yearly report of this Association has just reached England, from which we learn that the number of members is now 16,310, their subscriptions amounting to 81,550 dollars. Of this amount, 16,225 dollars have been devoted to the production of six engravings, by American engravers, from pictures by American artists. The committee have purchased, during the year, 424 paintings, twenty bronze statuettes, and six bronze busts of Washington, by American artists, at an outlay of 43,120 dollars. They have also purchased fifty copies of outlines, by Washington Allston, 450 medals, and sixty proof impressions of the large engravings from two of Trumbull's paintings.

The sum of 8000 dollars has been devoted to the publication of the *Bulletin*, a monthly Art-Journal, designed to aid in advancing the interests and promoting the objects of the American Art-Union. Of this work, 113,500 copies have been published during the year, and, accompanied by 227,000 original etchings and woodcuts, have been placed in the hands of all the members.

In the opening address, the President (Mr. Cozzens) alluded to the determination entertained by the American State to enlarge the capitol at Washington, and he proposed that "The new halls and corridors should be resplendent with all the graces which painting and sculpture can add to architecture. The picturesque history of the first settlements of the different States, the heroic deeds of our armies, the labours and exploits of border life, the great councils which have originated important civil changes,—all these should be illustrated by the broad canvas and the frescoed walls; while the marble should symbolise the richness and extent of the national domain." He then alluded to our own Houses of Parliament, and the encouragement they had given to Art, adding:—"It is not to be doubted that a similar display of liberal and enlightened policy would produce the same results in the United States, and that not only the general standard of taste would be raised, but artistic genius and ability brought to light which might otherwise have remained for ever undiscovered. This subject has already attracted the attention of the artists of New York, and they are taking measures to bring its importance distinctly before the notice of the National Government." It is a subject well worthy the weighty consideration of all, and we look forward with much interest to the result as one of great national moment.

THORVALDSEN.

THE well-known Dr. Kestner of Rome describes in the following terms his acquaintance with the celebrated Danish sculptor, Albert Thorvaldsen:—

When Nature, in the environs of Rome, has exhausted her power of producing, there follows, during the summer heat, *aria cattiva*. Between this air and the spirit of our times, there is a great resemblance. How refreshing it is to encounter, in the midst of such an atmosphere, a man like Thorvaldsen, one possessing an exhaustless, untiring power of production; a spirit in constant communion with all that is great and beautiful in the world; a genius who tracked his own bright path through the thickets and brambles in his way, smiling on the gay beings that fluttered around him, but keeping his eye steadfastly fixed on noble objects only.

He is not one of whom much can be said, for his words and his deeds were few; Art completely absorbed the whole man. But everything that concerns a remarkable man is remarkable, and even his minor attributes are significant.

During each moment of his existence he was acutely alive to every phenomenon, in the most distant degree connected with the beautiful, in whatever form it presented itself. In politics, he, like the majority of artists, felt an interest, particularly in the events that related to the rights of man. The gayest among his companions were highest in favour with him, and he heartily enjoyed an amusing anecdote, or the spectacle of originality of character breaking through the fetters of conventionalism. In sentimental conversation he was no great adept; but here also his sound sense and his delicate tact, enabled him to discriminate between the real and the unreal, and he knew how to estimate the former. He was always glad to accept invitations to convivial parties and feasts, and whether they were frugal or sumptuous, he was ever alike good humoured, friendly, and cheerful. He was always one of the most lively among the guests, and though he would often remain silent for a long period at a time, because to him was denied the happy gift of language, he nevertheless took part mentally in what was going on; not a word escaped his ear; and the expression of his countenance showed that he noted, on the tablets of his mind, much of what was said, and thus endeavoured to extend his views and his judgments. In scientific conversations he could not engage, but he could seize fragments of such, and translate them into simpler and more popular forms. When he spoke of Art, it was generally in few but expressive words, mostly relating to facts. If at parties, after dinner, or in the evening, when friends were assembled round a bowl of punch, any objects appertaining to the plastic art were brought forward, he paid no attention to anything until he had examined these, had praised what was good, silently put aside what was inferior, and had given his opinion upon doubtful subjects. Upon the whole there never was an artist who in a higher degree than he, on every occasion gave himself up with his whole soul to his vocation; but this was done unconsciously, for to self-contemplation and self-directing volition he was a stranger; his artistic power was almost his only capacity. This power forced him into immediate activity, whenever a group or a figure worthy of representation met his eye; and this was frequently the case when least expected, thus interfering with the settled task of the day, and sometimes with his most important undertakings; and to this cause may be attributed the unfinished state of many of his works. Thus Rubens also, who was in like manner overwhelmed with ideas, left many incomplete sketches. Thorvaldsen was in the habit of relating in confidential conversations with his friends, the circumstances which had called forth some one or other of his artistic works. I remember to have spent a pleasant hour with him, during which he related to me how the first conception of his statue of "Mercury" had been suggested to him by the sight of a young man whom he saw when passing an open hall door, seated in conversation with several others. He first walked on, after throwing a furtive glance into the hall; but after having proceeded a few steps he became conscious of having beheld a well-arranged figure. He turned back, and a few minutes sufficed to impress the image of the youth on the artist's mind. He eat his dinner quickly, and in the evening the model on a small scale was already finished. The next day it was completed on a larger scale.

But though so prompt to act when driven by his artistic instinct, in other matters he was extremely slow of action. I have heard him repeatedly speak of domestic arrangements which he meant to introduce, and of which he was reminded whenever he saw anything at a friend's house which particularly pleased him. Yet after the lapse of twenty years, his apartments at Rome were as deficient in comfort as when he first engaged them, and when visitors were introduced, it was frequently necessary to seek some time for an unoccupied chair, the legs of which were strong enough to allow of its being offered to the guest. A chair was however very rarely required, for in general he was found busily at work in a small inner room, and thither his guests followed him; and here, in view of the noble work he had in hand, few thought of sitting down. When there was a knock at the outer door he generally went out himself to open it, and he never was so absorbed in his work, that his hand was not held out in friendly greeting to the coming guest, who most frequently got a share of the clay that was sticking to it. During the whole of his life he remained stationary as regards his domestic arrangements. He continued to live and to board with the same family in whose house he established himself on first coming to Rome, and on the same conditions. The head of this family was a respectable widow, Madame Butti, who in her simple-hearted way was attached to all the children of the north. Had not her daughters, whom he treated as sisters, sometimes put his rooms in order, and made playful remarks about his dress, heaps of sculptured fragments would at last have completely blocked up the former, and his grey winter-coat, lined with fur, would have been even more shabby than it was, and his linen blouse more bespattered with clay. But when greater order and cleanliness had been introduced by his hostesses, he looked about him with an air of satisfaction, and invited any friend who came in to sit down upon the humble sofa and chat with him; he was well pleased with such intercourse, and was seldom the first to break it off.

The creative power, which was ever active in Thorvaldsen, prevented him, as it had done many other artists, from forming any very intimate relations in life. He was friendly to every one, but no one individual ever for a long time occupied his thoughts. In his history, no bosom friend, no strong passion, appears. Among artists, it was only the man of note whose society had any attractions for him. This was the case with the highly gifted, cheerful, and vigorous Horace Vernet, who during six years was director of the French Academy at Rome. Notwithstanding that amiability of manner which gave a peculiar charm to his society, Thorvaldsen was nevertheless very peremptory regarding matters to which he attached importance; and when such subjects were discussed he sometimes became very excited, particularly if his antagonist spake personally, and thus gave evidence of a narrow-minded and exaggerated self-appreciation. On one occasion, when a poet of no small conceit, who knew little or nothing of the plastic art, ventured to criticise Thorvaldsen, the latter was so indignant, that to the great astonishment of all present, he clasped his knife as if about to use it as a weapon. But this is probably the only time that such a display of angry feeling was seen, as indeed such presumption is of rare occurrence. Of those who were not artists, he liked every one of a lively and sociable disposition. Music he was certainly delighted with, and was able to appreciate the best composers and the most able performers; but music, even of inferior pretensions, was pleasing to him if it was lively and *piquante*. For vocal music in particular he had much taste. He occupied his regular place at the theatre every evening, but here also he was content with what was inferior. Upon the whole, this simple-hearted man was easily amused in the evening, after the intense labour of the day, particularly during his later years; he would thus, when playing at lottery for a most insignificant stake, become as excited as a child; but with the exception of a few periods of his life, during which he was suffering from indisposition, he never appeared fatigued by his work. His constitution was very strong, and it was indifferent to him at what time he took his meals, so that he would sometimes dine at twelve and sometimes at seven o'clock. For science he had not much taste, and he was no reader; yet he possessed a small library that contained the greater number of the best German authors, some Danish

works, and Homer translated into German. His knowledge of history was very limited, nor did he possess much general information; but he was always an attentive listener when any read aloud, and when conversing with men from whom he might learn something he did not let a word escape him. By this means he obtained a clear conception of the most remarkable characters in ancient and modern times. A slight allusion is often sufficient to make genius understand what others cannot comprehend without years of study. Thus Thorvaldsen with poetic power penetrated into the minds of Homer, Sophocles, Plato, Shakespeare, Göthe, Schiller, Walter Scott, Byron, &c., by means of that mysterious affinity which exists among all great creative spirits. Therefore, though only acquainted with Schiller through fragments of his works, he nevertheless understood and felt the spirit of the poet, and the genius on the pedestal of Schiller's statue makes the same impression upon the beholder, as the reading of one of his poems. The same power helped him to master the subject when he had undertaken to represent a scene from history, which was only known through the narrative of some friend. He had never heard of Conradin before he undertook to execute the statue of this hero for the King of Bavaria.

How childish he was, even in his latest years, is proved by the great pleasure he took in the society of the poet H. C. Andersen. When he met the latter in company, he generally invited him to read some of his fairy tales, in these words—"Are we old children not to have a little treat also?"

The few languages with which he was acquainted, he spoke very imperfectly. In French he could scarcely make himself understood; and in Italian and German his phrases were incorrect and awkward. His ignorance of the simplest grammatical rules, caused him to make the strangest blunders; thus in speaking German he always said *Sie* (they) instead of *Ich* (I). With his hands only he spoke a perfect language, and when at the request of a fellow-artist he visited his *atelier*, he would with his mighty finger (his hands were beautiful) impress a part of his own soul upon the work submitted to him, and would ever bestow upon the artist a host of new ideas. On such occasions, or in other conversations, he would sometimes in two half inappropriate words express exactly his meaning.

The art, for which he was born—the art, which was his sole companion and his sole joy, rendered him year after year more imposing. Instead of bending under its weight, his beauty increased with his years. During the last period of his life, his luxuriant silvery hair, made him look more like a lion, while his piercing light blue eye gave him some resemblance to an eagle.

One of the causes of his ever-increasing greatness as an artist, and the never-fading freshness of his mind, was that he, like all great men, always identified himself with everything that was noble, ever penetrated into the grandest productions of Art, ever continued to hold communion with his great predecessors. Like a bee he everywhere industrially gathered in the delicate farina of the Art-blossoms, and worked it up in his ever-youthful soul. Not even the smallest fragment of a good style, in Art, was overlooked by him, and he was constantly increasing his collection of engraved gems and of medals and coins, and of modern works of superior artists. When, twenty-five years ago, the discovery of the key to the Egyptian hieroglyphics turned public attention towards the monuments of that country, the mysterious depths of Egyptian Art, based upon a sacred and national enthusiasm, could not escape his world-embracing mind. He collected with great care these strange, but elevated productions of an enigmatic phantasy, and in this respect he was my only rival in Rome. During many years I dwelt under the same roof with him, and he often came into my apartment merely to inquire what new objects of Art I had procured.

Thorvaldsen was one of the most productive artists of which history makes mention. With him thought took the form of images. Though perfectly devoid of vanity, or self-admiration, which qualities are the attributes of little minds only, he felt an honest joyfulness when he had succeeded in an undertaking, which he openly communicated to his friends. But he well knew his own powers and also their limit. Vanity is indeed incompatible with genius; little minds may admire themselves, because they are easily satisfied with themselves, but great minds never are. Therefore the former are presumptuous, the latter modest. The ideal of little minds is on a level with themselves; they may lay hold of it at any moment. The ideal of great minds is placed so high, that they are always vainly endeavouring to reach it. I will relate an interesting anecdote, in which Thorvaldsen's genius expressed in a single sentence the limits of his artistic powers and the boundless nature of his aspirations. He had been spending an hour with me, and rose to leave. We shook hands and he moved towards the door. After having opened it, his eye fell upon an antique head which was placed on the mantel-piece. It was the youthful head, partially upturned, known by the name of the "Athlete." Thorvaldsen, absorbed in thought, gazed at the sculptured work, and seemed entirely to forget my presence. He stood thus about five minutes, he then turned to the door again, and striking his forehead passionately with his hand, said to himself with emotion, "That we cannot do!" and then walked away. The grandeur of this expression can only be understood by those who fully comprehend the sublimity of Grecian Art. To this anecdote I may add another equally interesting: when my deceased friend had finished his statue of "Christ," which had caused him much and wearying mental labour, he said: "I perceive now that I am going down hill, for this is the first of my works that I am satisfied with." I think I may say with certainty that he placed the "Christ" and the "Mercury" highest among his productions; the former had been his most difficult task, the latter the easiest.

Of none of his works did it give me so much pleasure to hear him speak in his free and natural manner, as of his statue of "Christ," particularly at the period when he had come to the determination to make it as simple as possible. "Simple such a figure must be," he said, "for Christ is above time. And the most simple," he added, "is the human figure standing upright." And he placed himself so, with his arms hanging down. He then opened his hands, and gently raised both arms, slightly bent at the elbow, from his sides, and said: "And can any movement be more simple than this?—and at the same time it expresses love—an embracing of the whole human race—and thus have I understood the character of Christ." And nothing could be more harmonious than the expression of his countenance, while giving utterance to these words.

I will, in conclusion, relate a few more incidents descriptive of Thorvaldsen's enthusiastic admiration of great poets.

Immediately after his arrival in Rome, in 1830, August von Göthe, who shortly after died under my hands, came to me as an old friend of his family. We went together to Thorvaldsen to take him a greeting from the elder Göthe. "Here I bring you Göthe's son," said I to the great sculptor. Much excited, Thorvaldsen looked first at me, and then at the young man, and exclaimed: "Göthe's son!" "Yes," I answered, "he is indeed." "He is indeed Göthe's son!" he again exclaimed, and the tears streamed down his cheeks, and he took the young Göthe in his arms, and long held him there. This simple scene reveals the spiritual relationship in which Thorvaldsen stood to Göthe.

I will conclude with another anecdote which characterises a similar spiritual relationship between Thorvaldsen and Walter Scott. The latter was, in 1831, in Rome, during a few weeks. The great novelist did not visit the works of Art nor the Vatican. The old feudal castle, close to the lake of Bracciano, thirty miles from Rome, was the only place of note that he inspected. Several times, however, he proposed to me to introduce Thorvaldsen to him. I therefore one day invited the sculptor to accompany me to the poet's. He willingly acquiesced, and we found Walter Scott at home: but to my great consternation I now discovered what I had not before thought of, that they were not able to communicate with each other. Sir Walter was indeed familiar with all European languages, but he could never conquer his diffidence so far as to speak any other than his mother tongue, and Thorvaldsen knew not a word of English. I was, however, soon relieved from my embarrassment, by seeing with how much cordiality they advanced towards each other, with what warmth they grasped each other's hand, and how by warmly patting each other on the back, and pronouncing some broken words, such as "*connaissance,—conoscenza-charmé,—plaisir,—heureux,—piacere,—denied,—happy,*" &c., &c.; they endeavoured to express their satisfaction at meeting with each other. In a little while, however, it became evident that conversation was impossible. It was a great pleasure to see the child-like embarrassment of the two heroes. They soon parted with a hearty shake of the hand, and with mutual assurance of good will, expressed like the former in broken words. The two great men turned to look round at each other as long as they were within sight. Such is the mystic sympathy between harmonising souls; yet Scott was no *connoisseur* of statues, and Thorvaldsen no *connoisseur* of books.

MINOR TOPICS OF THE MONTH.

GLASS PAINTING.—The increase and artistic improvement of painting on glass of late years has been very remarkable. So much so that a very short period may be said to have raised it from obscurity to a considerable manufacture, directly dependent upon the designer for its excellence and value. The rapid extension of this branch of Art, however, and the substitution of painted instead of plain windows has chiefly been confined to a particular style, and accomplished under the direction of an executive few. It has been identified with the church, and with that section of it, that set so much store on archæological revival and ecclesiastical embellishment. Perhaps there is no art which presents so fair a field to the artist, providing him at once with a more brilliant scale of colour and a greater range of space than he can have at his command by any other means. This being the case, we are glad to hear of any accession to the number of parties applying their talent and resources, either in the direction or execution of new works. Much as we sympathise with its religious uses, and admire the ability already displayed in it, we do not find that glass painting has yet been properly studied as an independent Art, and its independent capabilities developed; but rather as an architectural accessory, or ecclesiological revival, its style and treatment being subject to the veto of the builder and the incumbent. Mr. John Gibson of Newcastle-on-Tyne, has lately erected some windows in St. Andrews in that town and elsewhere, in which knowledge of the Art and appreciation of its powers are shown, leading us to expect some good results in future from his hand. The three windows in St Andrew's church which are Norman in style, indicate an advance in principle; the glass is exhibited in its transparent brilliancy and purity of tint; the ecclesiological notion which has hitherto prevailed, of dirtying the new glass to make it an imitation of old (in its decayed state) beving wholly repudiated. Mr. Gibson, we understand, is to contribute four or five windows to the Great Exhibition, so that a sufficient opportunity of judging of his productions will be ere long afforded. We believe all the glass painters of established reputation will be fully represented by their works, as well as Mr. Gibson, and we hope to see specimens, not only of ecclesiastical revival, but of ornamentation fitted for the public hall, the club-house, or the library, as well as the private mansion likewise.

MR. MACLISE, R.A., has received his diploma, or letters-patent, as the document is styled, creating him a foreign member of the Royal Academy of Arts of Stockholm. We have no artist more worthy of such a tribute than the painter of the "Hamlet," and we rejoice to know that his genius has been thus acknowledged and rewarded by so distinguished a body as the great academy of the north. We understand the honour has been conferred upon him, more especially, for his painting of "Justice" in the House of Lords.

THE STRUCTURE IN HYDE PARK progresses rapidly: and there can be no doubt of its being ready in sufficient time to receive the goods by the 1st of March. We cannot accurately ascertain whether the time for "sending in" has or has not been extended; the Executive speak of "special cases" to be determined by them, and we know that several manufacturers have been informed, privately, that their contributions will be admitted at any period most agreeable to them. We affirm without the smallest hesitation, that if the time be not extended—and that public notice of such extension be not widely made—the building will be too large for the contributors: for, of a surety twenty per cent. of the articles in preparation will be of necessity kept back; we speak of England first, but also of Germany, France, and Belgium; we give the Executive warning in time: we shall hold them responsible for the mischief that will ensue, and shall publish a list of the parties who will thus be unable to contribute; for we affirm that there is not the least necessity for thus adhering to the time originally fixed; there would be

many hundreds seriously injured by it, while the interests of no party would be served, except the "farmers" of the official catalogue. We earnestly hope the attention of His Royal Highness Prince Albert will be directed to this danger—the greatest by which the project has been as yet threatened.

THE DECORATION of the building for the Exposition of 1851, has excited some amount of controversy in the public Journals; and in no instance has it met with praise. The journalists and critics generally have had an accession of strength in the expressed opinions of men who have made decoration their study, and who are practically competent to speak,—such as Messrs. Sang, Crace, French, &c. Mr. French has complained, and we think with reason, that his "hints on the arrangement of colours in ancient decorative Art," have been acted upon without due acknowledgment. That gentleman's very able exposition of the principles of ancient decorative Art presents many minute points of similarity to Mr. Jones's lecture. These results may sometimes arise from two persons studying the same thing.

THE COLOSSEUM.—This very elegant establishment, remarkable for the variety and beauty of the objects which it contains within a space which renders that variety more remarkable, has had an important novelty added to its other attractions for the opening year. A panorama of the Lake of Thun, now occupies the interior of the dome where Paris lately was exhibited, and where the famous view of London was originally placed. This painting is executed in tempera, by the Dansons, who have visited Switzerland for the purpose of securing accurate sketches, and they have transferred the scene to the walls of the Colosseum with extreme truthfulness and great ability. The spectator is supposed to command the grand and varied scenery from an eminence to the northward of the town; giving him scope to overlook the lake, the river Aar, the town of Thun, and in the distance the Wengen Alps, Westerhorn, the Jungfrau, and the noble mountain scenery without a rival in that romantic land. The Swiss villas and gardens nearer the spectator give living interest to the scene, aided by the groups of tourists, guides and peasants scattered over the foreground. The ravines and pine-forests are admirably rendered, and the chasms which seem to yawn beneath the spectators' feet are startling in their reality. The entire scene is excellently painted. When in addition to this we name the numerous attractions within the walls of the building; its galleries of sculpture, and cartoons; its elegant conservatories and gothic aviary; its views of the Tête Noir Pass, Polar Regions, &c., that elegant and novel structure, the Cyclorama, with its vividly depicted views of Lisbon before and after its destruction by earthquake; the stalactite caverns of Adelsberg, as remarkable for the ingenuity with which they have been modelled in so confined a space, as in the ability and taste exerted upon them; and then take into consideration the exterior attractions, the Swiss scenery with its mountain torrent, on one side of the building, and the ruined temples on the other, we really know of no other place of public exhibition presenting such variety and intrinsic excellence.

THE DIORAMA.—Mount Etna, and the phenomena of its eruption is the new subject recently displayed at this establishment, so deservedly celebrated for the beauty and truthfulness of its pictured scenes, which carry the spectator to the places delineated, and impress their reality in his mind with a power second only to nature. The new view fully supports the character which has been worthily accorded for many years to this popular London "sight."

THE SKETCHING CLUB.—Mr. Hogarth, a picture dealer and print publisher in the Haymarket, has been exhibiting a collection of sketches by Stanfield, Uwins, Leslie, the brothers Chalon, and one or two others; they are exhibited *for sale*, and their history is curious. Many of our readers are aware that the Sketching Club has existed for nearly half a century; the members meet weekly "at each other's houses;" each produces in three and a half hours (the exact time allowed for work) a sketch, which sketch remains the property of the host of the evening. But it is distinctly understood—and until now the rule has never been departed from—that such sketches shall on no account be sold. Recently, however, one of the members (it is not necessary to give the name, it will be sufficient to say that he is not a member of the Royal Academy) sustained severe losses by circumstances which in no degree inferred culpability or even imprudence; and in his difficulties he sought and obtained the sanction of his brother members of the club to dispose of his share of the sketches. They were first "picked" by sundry amateurs; the best of them were bought at moderate but fair prices; and the remainder were sold to the dealer in question at, we understand, an average price of one pound each. For these the dealer is modestly asking prices of from five to ten guineas each—a pretty reasonable profit upon his speculation. We trust, therefore, when these circumstances are known, that no one wil form an opinion concerning the Sketching Club and its evening productions, from the very inferior works he will see exhibited in the Haymarket. The subject is one of much interest; and we may probably give its history next month.

THE NATIONAL GALLERY has been thus analysed in the *Athenæum*. It consists of 380 pictures, which, divided tabularly, gives the following result:—

Purchases (including the 38 Angerstein)	68
Presents (the Vernon Gallery excluded)	68
Bequests	92
Vernon Gift	152
	380

or when the presents and bequests are united, thus:—

Purchases	68
Presents and Bequests	312
	380

The purchases amount to 118,842*l.* 6*s.*:—the 38 Angerstein costing 57,000*l.* and the thirty additional purchases the remaining 61,842*l.* 6*s.* The number of purchases and the number of presents (omitting the Vernon gift and the 92 bequests) are, it will be seen, the same.

THE TOURIST'S GALLERY.—Under this title a new moving diorama, painted by Mr. Charles Marshall, with the assistance of many eminent artists, will be opened to the public in Her Majesty's Concert Room, Haymarket. The greater number of these popular exhibitions have been confined to distant localities, not often visited by the great body of travellers. In the forthcoming one, the route through Europe to Constantinople from Hamburgh, by the great cities of Germany, including Berlin, Dresden, Prague, and Vienna, will portray to the visitors their peculiar architectural features. The return homewards will comprise Venice, Rome, and Milan, and thence through the magnificent scenery of Switzerland, ending by the descent of the river Rhine, including all its interesting landscapes, towns, and castles, with the ancient city of Cologne. The great Concert Room in the Haymarket affords an appropriate and elegant saloon, of much more extended dimensions than has usually been accorded to similar exhibitions, and the representations will necessarily partake of a corresponding character and consequence.

"OUR NATIVE LAND."—Under this attractive title a new series of dioramic scenes of "England and its Seasons," is exhibited at the Regent Street Gallery of Illustration. The artists employed for the scenic department are Messrs. Grieve & Telbin, the figures are by Absolon, and the animals by Herring; names which rank high in Art, and they have jointly produced a number of pictures remarkable for truth and beauty. The varied occupations of country life, during the year, in England are faithfully rendered. The hand of Absolon will at once be detected in the animated and beautiful groups of figures which form the most attractive feature of the exhibition, and no one can fail to recognise with equal pleasure the animals painted by Herring. The May-day scene is a really beautiful picture, the landscape and figures being most happily composed; the joyous ceremony of bringing home the last load of corn; the departure for the chase; the farm-yard in winter; are all pictures, which, on a smaller scale, the man of taste might covet for his drawing-room. Mr. Absolon has chosen the costume of the last century with which to clothe his figures, and he has given them a grace and beauty which bespeak the hand of a master. To him and to Herring the greatest portion of praise is deservedly due, as we do not think the painting of the trees or landscape by any means equal to the other parts.

MESSRS. CHRISTIE AND MANSON are beginning their usual picture sales for the season; several are already announced, and others, of a high character are, we understand, about to follow. We shall know more concerning them next month.

THE MARQUIS OF NORTHAMPTON. — The lamented and somewhat unexpected decease of this nobleman calls for a passing remark in our columns. As the head of more than one learned society,—himself of very considerable scientific reputation,—and as a liberal patron of the arts, his loss will be deeply deplored. In every way he was a man of large attainments, most generous, and highly and deservedly popular. His eldest son, Earl Compton, who succeeds to the Marquisate, showed, by his picture in the Westminster Hall exhibition, that he possesses artistic talents of no ordinary kind, and a disposition to use them to good purpose.

BURFORD'S PANORAMA.—A new view has been recently submitted to the sight-seers of London, at this long established exhibition, which for beauty of subject and treatment equals any of its predecessors. The Lake of Lucerne has been chosen as the subject, and excellently has it been transcribed on canvas. The view has been taken in a boat opposite the Hôtel de Cygne, the picturesque houses of the little town, its cathedral and other churches and curious covered bridges being close to the spectator. Looking from this point upon the lake, the Righi is to the left, and the noble rocky Mount Pilati on the right, while in the extreme distance the snow-covered summits of the Alps appear in all their picturesque beauty. The local colouring throughout is admirably rendered; the nearest houses, or the most distant mountains, having an equal truthfulness of colour and treatment. The crowd of boats in the foreground filled with picturesque and busy occupants, and the large steamer approaching the pier, are also excellently rendered; the ripple on the water is as admirable in its way as any Art-deception; it positively appears in motion. It is a work that does Mr. Burford and his coadjutor, Mr. Selous, the highest credit. We never leave these pictures without a regret that they are doomed to destruction; their size prevents that preservation which they deserve better than many in our galleries.

THE STATE APARTMENTS at Windsor Castle are again opened gratuitously to the public, on Mondays, Tuesdays, Thursdays and Fridays. The new works connected with them being now completed, the hours of admission from 1st April to 31st October, are between eleven and four; and from 1st November, to 31st March, between eleven and three. The Lord Chamberlain's tickets may be obtained in London (gratis) of Messrs. Paul and Dominic Colnaghi, printsellers, No. 14, Pall Mall East; of Mr. Moon, printseller, No. 20, Threadneedle Street; of Mr. Mitchell, bookseller, No. 33, Old Bond Street; of Messrs. Ackerman & Co., printsellers, No. 96, Strand, and of Mr. Wright, bookseller, No. 60, Pall Mall; of whom also guide books may be obtained, for one penny each. The tickets are available for one week from the day they are issued. They are not transferable, and it is contrary to her Majesty's command that payment for, or in reference to them, be made to any person whatever.

A PORTRAIT OF MR. MACREADY, as "Werner," in Byron's tragedy, may now be seen at Mr. Hogarth's, in the Haymarket. It is painted by D. Maclise, R.A., who has represented the distinguished actor in the scene where Werner, in the mental agony of his destitute condition, apostrophises his state in the presence of Josephine.

——"*Who* would read in this form
The high soul of the son of a long line?" &c.

All who have seen Mr. Macready in this character

must remember the sad and bitter energy of expression he threw into his recital of these passages,—an expression which the painter has caught in a wonderful manner; it is a picture that embodies the terrible anguish of soul experienced by one who feels he has lost the pomp, though not the pride, of rank and ancestry. The work is in process of engraving by Mr. C. W. Sharpe; it will be doubly valuable now that Mr. Macready is about to quit the stage; the artist exhibits him in one of his most effective characters, it will be valued as a likeness, and also as a work of Art,—the painter, who is the personal friend of the actor, having exerted himself to the utmost to produce a picture worthy of himself and of his subject.

The Fitzwilliam Museum at Cambridge is thrown open to the public two days in the week, and the calculations made of visitors during the past year shows that upwards of 46,000 persons availed themselves of the *entrée*; among them is a large number who came in to the weekly market, but the advantages of the collection as a general source of intellectual enjoyment is not to be lightly appreciated, inasmuch as the poor are concerned.

Slingeneyer's Picture of the Death of Nelson.—The great historical picture of this subject, on a canvas twenty-three feet wide and eighteen feet high, has just been placed in the gallery of Messrs. Graves & Co., Printsellers to her Majesty, Pall Mall. The scene is taken on the quarter-deck of the Victory, at the fatal moment. Sir Thomas Hardy and the other officers are grouped around, and present faithful likenesses taken from recognised portraits. The genuine character of British seamen is happily expressed in the other figures. The public have the opportunity now of seeing and appreciating this colossal work of a young Belgian artist, M. Ernest Slingeneyer. His Majesty the King of the Belgians conferred the order of Leopold on the painter for the execution of this picture. It is proposed to open a subscription for its purchase, with the object of placing it in some public establishment.

Discovery of one of Etty's Portraits.—In the catalogue of the sale of Etty's sketches, lot 416 was described as "A man with his arms tied above him. Small life size. On paper." The paper was stretched on canvas on a frame. The purchasers of this drawing sent it to Mr. Anthony of Great Pulteney Street, to be cleaned and restored, in the course of which process it was discovered that another picture was underneath the paper, and the paper of the sketch being removed with very great care disclosed one of Etty's finest portraits in oil, which had suffered no damage whatever from the paper being pasted over it. This portrait, which is that of the artist's uncle, Walter Etty, is now in the possession of Monsieur Donnadieu, of Duke Street, St. James's. We have been informed that it was not unusual with Etty thus to paint one picture over another, and afterwards to forget what had become of the former. He often mentioned the loss of his uncle's portrait with regret; and among other instances of mysterious disappearance of valuable pictures, were those of a portrait of Edwin Landseer, and of the "Burial of Sir Thomas Lawrence," allegorically treated and painted on his return from the funeral. It is probable that these pictures will be found in the possession of the purchasers of his sketches.

The Colossal Bronze Statue of the late Marquis of Bute, K. T., is rapidly progressing towards completion in the studio of Mr. Evan Thomas, and will in a few months be erected at Cardiff. We learn also that the colossal bronze statue, by the same sculptor, of the late Sir Charles Morgan, Bart., of Tredegar, which has just been raised on a granite pedestal at Newport, is soon to have a handsome railing placed around it. This statue, when thus completed, will greatly add to the improvement of that town.

The North London School of drawing and modelling has had its Christmas exhibition of works of Art, the room usually devoted to the students being well filled with objects of a varied and interesting kind; its walls were hung with a series of good pictures, many by very eminent artists; its tables covered with objects in bronze, terra-cotta, porcelain, &c., as well as examples of bookbinding and the industrial Arts. Statuary and fresco painting had their share of attention also, and altogether a most gratifying assemblage of objects was gathered for the instruction and pleasure of visitors, and "in aid of the funds for the benefit of the institution." When it is known how zealously and well all who are connected therewith work for the public good, we hope that friends and "funds' may be abundant.

"The Great Globe" which is to be exhibited in London during the present year, is not without its prototype in Paris. An ingenious mechanician, M. Delanglard, designed a similar one in 1823; the spectator reached a circular gallery in the centre of the globe by a winding stair. The sea was represented by transparencies coloured and varnished; the land being opaque and tinted, as in ordinary globes. It met with little public success, when the idea was carried out more perfectly by M. Charles Guérin in 1844, who constructed another in the Champs-Elysées. It was placed within an ornamental house of wood; the circumference of the globe which was more than 30 yards in diameter, was viewed by the spectators from a central gallery, reached by a double-winding stair; an iron framework representing the lines of latitude and longitude, gave the outline of the globe, and supported the varnished calico which stretched over the entire surface, and upon which the map was painted. This exhibition was called the Géorama.

The Chiragon.—About eight years since we brought before the notice of our readers a most useful, simple, and ingenious instrument, bearing this title, and intended to assist and teach the blind to write. It is the invention of Mr. Stidolph of Bath, and has been recently much improved by him; the additions enabling those born blind, to attain the art of writing with freedom and regularity. This is effected by a series of parallels on an open frame-work directing the hand to width of line and regularity in style of writing. It is a most valuable auxiliary to persons bereft of the important organ of sight, and its great simplicity, and good practical character, does credit to its inventor.

Relics of Queen Mary.—The Pseudo-relics of the unfortunate Mary of Scotland, so often and so confidently exhibited to her interested admirers at Holyrood, have had a terrible blow directed at them by no less important a body than the Scottish Society of Antiquaries, whose secretary, Mr Wilson, (author of the excellent "Memorials" of Auld Reekie) has waged war against "the ricketty old furniture," as he terms it, unreverently declaring that the whole thing "carries out the idea of a Cowgate broker's shop." He enumerates "the first fire-grate ever known in Scotland, brought hither, *of course*, by Queen Mary, and marvellously like others in adjoining apartments,—the double chair or throne expressly made for the marriage of Queen Mary and Darnley; though by a singular and no doubt economical forethought, the royal upholsterers have wrought on the Queen's throne the cypher of her grandson Charles, and of his queen, Henrietta Maria,"—these things demand a change; imposture sanctioned in high quarters is doubly wrong; they might safely be consigned to the Cowgate, and with them the collected portraits of early Kings, as visionary as those which Macbeth saw in the witches' glass.

A Subject for a Picture.—Mrs. Jameson, in her "Legends of Monastic Art," says:—"We do not in this country decorate hospitals and asylums with pictures—unless, perhaps, ostentatious portraits of lord mayors, donors, and titled governors; otherwise I would recommend as a subject—'Dr. Johnson carrying home in his arms the wretched woman he had found senseless in the streets.' Even though it might not equal in power Murillo or Rembrandt, the sentiment and the purpose would be sufficient to consecrate it."

Moritz Retzsch.—The name of the artist to whom we were indebted for the portrait, and drawing of the house, of Retzsch, published in our last number, should have been Mr. Edwin Williams, instead of Mr. R. Williams, as erroneously printed in the foot-note.

REVIEWS.

Photographic Manuals.—Photogenic Manipulation. Parts I. and II. By Robert J. Bingham. Published by C. Knight, London.

Practical Hints on the Daguerreotype. A Practical Treatise on Photography. By Gustave le Gray. Translated by Thos. Cousens. Published by T. Willats, London.

The increasing interest which every fresh discovery in the beautiful Art of Photography awakens, is distinctly evident in the number of little Manuals which year after year are published. Of late the rapidity with which new discoveries have been made, and modifications of old processes suggested, has been so great, that the new editions have scarcely kept pace with the improvements.

The little Treatises by Mr. Bingham are written with great clearness. The author possesses a perfect knowledge of his subject, and has the art of communicating scientific facts in a popular style, without sacrificing any portion of their value. To those of our readers who may be desirous of studying the various processes which have been published since the announcement of the discovery of M. Daguerre, these two parts of Photogenic Manipulation will prove of considerable value. The first part relates to the Daguerreotype, and the second embraces the wider range of the Calotype, and those sensitive and beautiful varieties which have been introduced by the investigations of Sir John Herschel and others.

The little publication of Gustave le Gray is intended merely to give instruction in some of the most recent improvements in Photography, such as the production of pictures on glass plates, and the use of albuminised paper. This pamphlet has been well translated by Mr. Cousens. From it we shall make a few short extracts, which may at once serve as a reply to numerous correspondents who have written to us for information on the subjects of which it treats, and to convey to others the results of the experience of most successful manipulation. The preparation of albumen for the glass which is recommended is—

White of eggs . . .	183	grammes.*
Iodide of potassium . .	3	do.
Bromide do. . . .	1	do.
Chloride of sodium . . .	½	do.

"Beat this mixture in a large dish with a wooden fork, until it is reduced to a thick white froth, then let it repose all night; the next day decant the viscous liquid which has deposed, and use it for the preparation of your glasses. For this purpose take thin glass, or, what is much better, ground-glass, on which the adherence is more perfect; cut it the size of your camera frame, and grind the edges. The success of the proof is, in a great measure, due to the evenness of the coat of albumen. To obtain this, place one of your glasses horizontally, the unpolished side above, and then pour on it an abundant quantity of the albumen; then, take a rule of glass, very straight, upon the ends of which fasten two bands of stout paper steeped in virgin wax, and which you hold with the fingers in such a manner that they will overlap the sides of the glass about one-eighth of an inch. You then draw the rule over the glass with one sweep, so as to take off the excess of albumen. The object of the slip of paper is to keep the glass rule from the surface of the plate, and insure a thin but even coating. Thus, in making the paper band more or less thick, you vary the thickness of the coating of albumen. * * * You must never go a second time over the glass with the rule, or you will make air-bubbles; when thus prepared, permit it to dry spontaneously, keeping it in an horizontal position and free from dust. When the coat of albumen is well dried, submit your glasses to the temperature of 160° or 180° Fahrenheit; this you may do either before a quick fire, or by shutting them up in an iron saucepan well turned, with a cover; you then place the saucepan in a bath of boiling water; the action of the heat hardens the albumen, and it then becomes perfectly insoluble and ready to receive the action of the aceto-nitrate of silver."

This silver solution is best applied by dipping the glass, with its albuminised face downwards, into it; this may be done in either a glass trough or a common porcelain dish.

The application of albumen to paper is of much the same character as the above, only that the

* We regret that translators, too commonly, will not be at the trouble of interpreting the *gramme*. It should be remembered that nine-tenths of the readers of such books as those under notice have no knowledge of the relation which it bears to the English *grain*, and to these the information is nearly valueless. For the information of all unacquainted with the French decimal system, we state the *gramme* is 15 and nearly ¼ English grains.

paper is dipped into a bath of the prepared albumen, and all bubbles carefully removed from the surface as they form. For further information as to the manipulatory details, we must refer to the pamphlet itself.

The following new process is given in the appendix. From the want of clearness in the author's description, we venture to describe it in our own way, which will, we believe, be found the most intelligible.

Hydrofluoric ether and sulphuric ether are mixed with alcohol, in which is dissolved the double fluoride of potash and soda; and this mixture is then saturated with collodion, gun-cotton, dissolved in ether. This is spread upon glass or paper, and when dry washed with the aceto-nitrate of silver. Five seconds, in the shade, are stated to be sufficient to produce a picture, which is developed with the sulphate of iron, and fixed with the hyposulphite of soda.

M. Niepce, of St. Victor, the nephew of one of the earliest investigators of Photographic phenomena, has been pursuing some curious investigations on the action of sunshine on prepared metal plates.

A bath is prepared of the following most unchemical kind—chloride of sodium (*i.e.*, common salt), sulphate of copper, of iron, and of zinc, are dissolved in water. A plate of silvered copper is plunged into this, and allowed to remain for a short time. The plate is then washed with distilled water, and dried over a spirit-lamp. Thus prepared, impressions of an engraving placed upon it, may be obtained by half an hour's exposure to the sunshine, and the picture can be fixed by washing with ammonia—the cyanide of potassium, or the hyposulphite of soda.

We believe a diluted atmosphere of chlorine, or weak chlorine water, would produce a better effect than the bath, but the experiment is interesting.

CURIOSITIES OF GLASS-MAKING. By APSLEY PELLATT. Published by D. BOGUE, London.

The author of this work is too well known both as a practical manufacturer, and as a scientific expositor of the art which is here treated of, for any to doubt his entire qualifications for the task he has undertaken, in giving to the world a concise but most interesting history of glass-making, which may well be denominated "curious." Every craft has its mysteries to which the same term may, with more or less propriety, be applied; but the various processes whereby this ductile material is moulded and worked into such an infinitude of shapes, the artistic skill required in its manipulation, and the elegance of the object when completed, seem to entitle it to a pre-eminence over every other class of manufactures; it is indeed creating "beauty out of ashes" to make that transparent from materials, not one of which partakes of this quality. Mr. Pellatt's treatise had its origin in the lectures he delivered on his manufacture at the Royal Institution, but he has added considerably to what he then stated, and has enriched his small volume with a number of engravings of the manipulatory processes, and of a large variety of ancient coloured glass-work; so that, as we before observed, a most interesting history of the art is placed before the reader; and, being altogether divested of technicalities, it is perfectly comprehensible even to the uninitiated. We know not where a young and intelligent mind would find greater pleasure, and gain more important information, without having its powers of observation and retention too severely taxed, than by a visit to some extensive glass-works, such as those which Mr. Pellatt owns; but where this is impracticable, a perusal of his "Curiosities" will go far to supply the deficiency. We do not mean by this to limit the usefulness of his book to the youthful enquirer after such knowledge as it affords; it must prove acceptable to all who interest themselves in the progress of manufacturing science and invention. We append a short extract of the process of making the Venetian glass-ball and of the *Mille-Fiore*, or Star-work; objects which have often puzzled the "curious" to ascertain how the bits of coloured glass have been imbedded in the transparent. The former "is a collection of waste pieces of filagree glass conglomerated together, without regular design. This is packed into a pocket of transparent glass, which is adhesively collapsed upon the interior mass by sucking up, producing outward pressure of the atmosphere."—"The *Mille-Fiore* is more regular in design than the ball, but of the same character. It is formed by placing lozenges of glass cut from the ends of coloured filagree canes, ranging them in regular or irregular devices, and encasing them in flint transparent glass. A double transparent glass cone receives the lozenges between the two surfaces. The whole is re-heated; a hollow disk, communicating with the blowing-iron, adheres to the neck, and the air is exhausted or sucked out of the double case, as explained in a former process. After being re-warmed, it becomes one homogeneous mass, and can be shaped into a tazza, paper-weight, &c., at pleasure."

THE PRINCESS. Illustrated by MRS. S. C. LEES. Published by DICKINSON, Brothers, London.

We are glad once more to meet Mrs. Lees engaged, and to a good purpose, in the field of Art, for her former work illustrating Longfellow's "Voices of the Night" led us to suppose there was that in her which time and experience would ripen into sound artistic feeling and practice, such as we find in this her second publication. "The Princess" is a very beautiful volume externally and internally, rich and elegant in its coloured decoration, and most graphic in the scenes which illustrate the verses. To make these remarks more comprehensible, we should explain that each picture or subject is enclosed in a kind of frame, the upper part of which exhibits an elegant appropriate design of figures, flowers, &c., printed in vivid colours intermixed with gold, giving the page a brilliant feature, yet without subjecting it to the charge of being unnecessarily gaudy. We should almost think this portion of the work is from the hand of some one well skilled in the art of chromo-lithography, and that it has been added to Mrs. Lees' designs after she had drawn them upon the stone. Alfred Tennyson's poem of "The Princess" affords extensive scope for the artist, with its numerous picturesque scenes, from which Mrs. Lees has gathered a few, and worked them out with a boldness of composition and freedom of execution that not many, even of our "men of mark," could surpass. The spirit and feeling thrown into the designs merit the highest praise we can bestow; and if she has not at all times caught the exact sentiment of the poet, the grace, vigour, and beauty of her pencil go far to atone for the deficiency. There are fewer errors in drawing, and less of the German formality than her last work exhibited; although the task of illustrating Tennyson's poem presents, from its various combinations, greater difficulties in the way of grouping and stirring action than the "Voices," while it demands a greater depth of thought, and a more masculine treatment, both of which it has received from the accomplished mind of the fair artist.

THE VILLA OF LUCULLUS AT MISENUM, Engraved by J. T. WILLMORE, A.R.A., from the Picture by W. L. LEITCH. Published by the ART-UNION OF LONDON.

The Art-Union of London purposes to give its subscribers of the present year the choice of two engravings—"The Villa of Lucullus," and "The Burial of Harold," after F. R. Pickersgill's picture. The former engraving is now ready for delivery upon payment of the subscriptions, and as we have received an early impression, we are able to give our opinion upon it. The subject is a fine landscape composition, as glorious a view as one could expect to find, even in Italy; masses and fragments of noble architectural ruins, piles of modern edifices harmonising in form and feature with the wrecks of the past, broad rivers and the distant sea, hills and lofty trees: all these are arranged into one very beautiful whole. In the foreground are groups of figures of the old Roman race, which, elegant as they are in themselves, we think the artist should scarcely have introduced into his picture; it seems as if they had risen from their graves to survey the remnants of their former grandeur, or had outlived the temples and fountains among which they are seated. This is one of the anachronisms that painters sometimes commit, but it detracts little from the interest of the scene. Mr. Willmore has engraved the plate with much taste and fidelity. It will doubtless find many admirers among the patrons of the Art-Union Society.

VILLA VEROCCHIO; OR, THE YOUTH OF LEONARDO DA VINCI. By the late DIANA LOUISA MACDONALD. Published by LONGMAN & CO., London.

The early lives of most great men afford sufficient materials for the construction of an entertaining story; there is generally enough of fact to work up, with the aid of a little fancy and embellishment, into a readable and, oftentimes, an instructive history. And, so long as the narrator makes no important sacrifice of actual truths, much latitude may be allowed for the introduction of amusing fiction. To speak artistically, the painter may fill in his canvas with anything that conduces to the attractiveness of his picture, and may use what pigments he pleases to colour it provided they do not interfere with the truth of his subject. The youth-time of such a man as Da Vinci,—painter, poet, mathematician, musician,—one, in fact, skilled in almost every branch of Art and Science, would, if its history could be faithfully told, afford a fine field for the imaginative writer; but unfortunately little is known concerning it, except that at a comparatively early age he went to study at Florence under Andrea Verocchio, then the most esteemed painter and the head of the Florentine School. This circumstance forms the groundwork of the present tale. Andrea's country residence was near that of the father of Leonardo, and the author introduces her hero, as yet a child, passing almost the live-long day in the company of the young daughter of his subsequent preceptor; of course an attachment springs up between the two playmates, who are soon, however, separated, the one by being sent to Florence to pursue his studies, the other to a convent in the neighbourhood of the city, ostensibly for educational purposes, but in reality to keep her from her youthful companion, whose genius already has begun to excite the jealousy of Verocchio. The cold and ungenial air of the prison-house was, however, too sharp for the delicate flower that had blossomed in the warmth of the Val d'Arno; it sickened, and was taken back to its own home,—to die, in the presence of the boy-artist. After a short time he returns to his master's studio to complete an unfinished picture by the latter of "The Baptism of our Lord." Verocchio having left one figure—that of an angel,—for Leonardo to fill in; he painted the portrait of his lost "Angela" with such marvellous truth and beauty as to make every other portion of the work appear mean and insignificant. The master, after this, relinquished his palette and betook himself to sculpture. Such is an outline of the story, partly fact and partly fiction, which nevertheless is very pleasantly told; there are other personages of that time introduced, especially some of the Medici family, who assist in carrying on the narrative. Still we should have been better pleased had we seen in Leonardo more of the painter and less of the lover; two mistresses engage his attention, but the lady occupies more of his thoughts than the Art he professes to reverence; and this, in one so young as he is here represented, and so ambitious to shine among his fellow-men, would scarcely be looked for. The heart cannot have at the same time two idols, unless one be made to serve the purpose of the other, and this does not appear in the tale before us; nevertheless it is prettily written and will interest many a youthful reader.

ROYAL VISITS AND PROGRESSES TO WALES, AND THE BORDER COUNTIES. By EDWARD PARRY. Published by the Author, Bridge Street Row, Chester.

This work, being a patient and laborious investigation of the history of his native country, will be looked upon with most interest in Wales; but, as the history of that ancient and loyal Principality is one which has not been so clearly detailed as it deserves, the present handsome volume will be welcomed by the literary student. The quotations from the early bards and historians are of much value, and are sources that have not been hitherto so freely used. They picture forth in powerful simplicity, the manners, tastes, and feelings, of past generations, and enable us to understand them more clearly. In the history of the Plantagenet period, the author has freely availed himself of the many curious contemporary documents which connect themselves with the stirring events of those days, and the curious metrical history of the deposition of Richard II., by Oliver de la Mark, a follower and friend of the unfortunate king, is reprinted entire from the Harleian MS., with facsimiles of the very curious drawings it contains, picturing forth the main events of the mournful story rendered immortal by Shakspeare. The wars of the house of Lancaster are also well illustrated by the letters and documents reprinted; and Owen Glyndwr receives that due amount of attention so important an historical personage deserves; he indeed meets with a defender in our author, who contrasts him with the sovereign against whom he fought: "those who regard Owen Glyndwr as a traitor, ought to keep in mind that his sword was only drawn against an usurper; and, whatever excesses mark his military career, may find ample palliation in the injustice that had provoked him." An amusing instance of the love of pedigree and the way the taste is sometimes accommodated, may be seen in the report of the commission to search out that of the Tudor family for Henry VII.; which is traced in an unbroken line to Brutus, who first settled in Britain, and gave it that title "after his name." Of a more useful and not a less curious kind is the series of letters and docu-

ments connected with the Civil Wars. We can safely award Mr. Parry the praise due to researches, which are of a curious and valuable kind; and will make his volume a very welcome one to all who value history. It is full of engravings, chiefly on wood; they are interesting, but not of much value as works of art.

THE DREAM CHINTZ. By the Author of "A Trap to Catch a Sunbeam," "Old Jolliffe," &c. With Illustrations by JAMES GODWIN. Published by W. N. WRIGHT, London.

This *naïve* and touching little tale is founded on the fact of a chintz pattern having been designed from the remembrance of a dream, and which, as "The Dream Chintz," towards the conclusion of the last century, obtained an extraordinary popularity. The idea is original, and so gracefully worked out, that the reader is induced to wish that the authoress, Miss Planché, had even made more of it. It is a fairy story; the "good people," for a signal service performed to one of their favourites, suggest the design to a poor artist. We sincerely wish that these accomplished *arabesquists* would assist our designers a little further. The tale is admirably appropriate to the time, and the purity of the sentiments and the simplicity of the narrative are truly captivating. The illustrations, eleven in number, by Mr. James Godwin, are full of nature in the impersonations, and highly poetical in the more imaginative compositions. There are a depth of thought and feeling, a freedom in design and execution, a power and pathos in these fine workings out of the author's descriptions which have taken us by surprise. A very short time ago, and we remember being charmed by this young gentleman's boyish sketches into the belief that one day he would achieve great things—but the fulfilment has followed the indication with extraordinary rapidity—and there can be no doubt of his being one day a great master. We congratulate the fair authoress on having found so powerful an auxiliary.

A PRACTICAL TREATISE ON MUSICAL COMPOSITION. By J. W. Rohner. Published by LONGMAN & Co., London.

The name of the great German theorist, Rohner, is in itself sufficient to call attention to the work, the second part of which is now published. The aim of its author has been to render more clear that difficult and abstruse part of musical education—the knowledge of counter-point. His rules for obtaining this power are certainly lucid and intelligible; and that is no small testimony to his power of treating so difficult subject. Further to assist the learner, a series of simple exercises are given for practice, all the examples being written within the compass of the principal voices. We think this work good for those who want practical knowledge on a subject where its attainment is difficult.

BUILDINGS AND MONUMENTS, MODERN AND MEDIEVAL. By G. GODWIN, F.R.S. Published at the Builder Office, York Street, Covent Garden.

We have already noticed the re-issue in the form of periodical parts, of a selection of the best examples of the edifices of the nineteenth century, and of some of the works of the middle ages, which have appeared from time to time in the "Builder;" and we now see that the series is completed in a handsome volume at a moderate rate. The variety and interest of the selection are considerable; presenting as it does remarkable and beautiful examples of constructive Art during several centuries. The descriptive portion is clear and useful, and will interest all who seek its instruction. Altogether the selection has been well made, and the volume is a good and useful one.

WINGED THOUGHTS. The Poetry by MISS M. A. BACON; the Drawings by G. L. BATEMAN, from Designs by OWEN JONES. Published by LONGMAN & Co., London.

The trio who have united to produce this elegant volume, having in former publications conducted their readers among the fruits and flowers of the garden, respectively, now invite them into the aviary, where they have collected a gorgeous collection of birds, chiefly of our native tribes; to each of which Miss Bacon has addressed an appropriate poem of such "thoughts" as these "winged" inhabitants of the earth would naturally suggest. It is impossible to conceive anything more chaste and refined in ornamental literature than the book before us, bright as it is with all the colours of the rainbow, yet combined with so much taste and truth as to be altogether exempt from the charge of vulgar gaudiness. If there be one portion we admire beyond the rest it is the title to each bird, executed in a plain gold design, emblematical of its habits, and, in some cases, corresponding with its form; but the whole is so truly beautiful, it seems almost invidious to select a part for especial commendation. Artists and poetess have worked with kindred feeling to produce a volume fit for the table of the most exalted in the land.

XII SANCTORUM APOSTOLORUM EFFIGIES DELINEATÆ A FRID. OVERBECK ÆRE INCISÆ A BARTH. BARTOCCINI. A. W. SCHULGEN Excudit, Dusseldorpii.

These twelve impersonations of the apostles are simply dressed figures, apparently designed to fill slip compartments not wider than the figures themselves. They are engraved in line, telling in light and shade against the tone of the compartment, which is lined not with the machine but with the graver, into middle tint, much in the feeling of ancient engravings. The figures are dressed in the manner of the fathers of the Art, but the variety of casts and their felicitous dispositions show the attention that is paid to this department of study in the German School. In the extent of their scale of light and shade, these figures are certainly more vigorous than other works of Overbeck. In the picture, for instance, at Frankfort, "The Union of the Arts and Religion," there is not the degree of force that we find here. The heads are all strikingly Raffaelesque; indeed, so much so, that it might be thought that the artist was afraid of losing the type in any one of them. When we remember how many times the Apostles have been represented in painting and sculpture, it will be easy to estimate the difficulty of introducing any thing like novelty into such a series. Each figure is principally a study of drapery, in which every fold definitely maintains its part in the composition. In this respect the modern German Art is different from any other that has preceded it. These twelve plates bespeak at once the school after the precepts of which they have been designed, that is, the best school of religious Painting.

ON THE CONSTRUCTION OF LOCKS AND KEYS. By J. CHUBB, Esq. From Vol. IX. of the Proceedings of the Civil Engineers.

This little brochure, extracted by permission of the council from the proceedings of a learned body, has claim to attention for the clear and able manner with which Mr. Chubb's long experience has enabled him to treat his subject. His general review of lock-making in all its varieties is not without its interest in the history of an ingenious art; and his practical knowledge has enabled him to invest it with a simplicity which carries that interest to all who may read. We cannot help directing attention to the concluding words of Mr. Chubb's pamphlet for their right feeling and sound sense.

THE AUTOBIOGRAPHY OF JOHN BRITTON, F.S.A. Published for the Subscribers to the Britton Testimonial.

This work scarcely comes within the scope of public review, inasmuch as it has been executed to gratify private subscribers; but we willingly step aside to pay it a due amount of attention, as the work of a literary octogenarian who has done much in his day, and has helped the onward progress of our illustrated literature in a very marked degree. Mr. Britton's life as narrated by himself is also instructive to the young aspirant for fame; he honestly makes no secret of the want of that early education, which has frequently been bestowed on men who have never achieved one tithe of that, which his patience and perseverance have enabled him to do. Like a philosopher of old he reads a moral lesson to the young from his own experience; and much of a varied kind has he passed through without his freshness of spirit flagging, or his hearty hope diminishing. There is much in his volume for thought; even his curious list of emoluments and honours to literary men, as contrasted with other professions, tells a curious, if not a cheering tale. Altogether, we are glad to see his latter days devoted to this record, and as it is still unfinished, we end with good wishes for its completion.

"GUESS IF YOU CAN." By a Lady. Published by D. BOGUE, London.

This is a very pretty collection of original enigmas and charades, both in French and English, the greater number written by a lady, who wields the pencil as gracefully as the pen. We recommend the little book to our young friends as an excellent companion during the dark days of winter.

THE ILLUSTRATED BOOK OF SONGS FOR CHILDREN. The Engravings from Designs by BIRKET FOSTER. Published by WM. ORR & Co., London.

The greater part of these songs are translations from the German;—but nursery songs have the same set of ideas and feelings in all lands, and these present no new features beyond a quaint yet graceful simplicity. The illustrations by Birket Foster render the book an ornament to the drawing-room table. They are, both in style and execution, amongst the most exquisite things produced in this country.

THE UGLY DUCK OF HANS CRISTIAN ANDERSEN, Versified by G. N. Published by WRIGHT, 69, Pall Mall, London.

This is a rhyming version of H. C. Andersen's "Hässliche junge Entlein," in which the whimsical spirit of the original is admirably sustained. The quaint style of the German in which these tales for children is written, is met in this manner much better than in any prose version that the inflexible nature of our language could supply. There are four illustrations by Weigall in his very best manner.

DOMESTIC PETS. By MRS. LOUDON. Published by GRANT & GRIFFITH, London.

The little that Mrs. Loudon has said of "Domestic Pets" she has said so well, that we naturally regret she did not enter more fully into her subject. The volume will no doubt soon pass into a second edition, and then we hope its accomplished author will see the advantage of adding to the subjects. The book is charmingly "got up," and is, altogether, a most pleasant and useful publication.

PETER THE WHALER. By WILLIAM H. G. KINGSTONE, Esq. Published by GRANT & GRIFFITH, London.

This is an admirable gift-book for boys; every English youth should be imbued with respect and affection for our navy, and acquainted with the perils, the interests and influences, the adventures and triumphs, of a seafaring life. The adventures in this little volume are well told, and told with a good intent; an extract from the dedication will show what object the author had principally in view. "The navy is a profession in which perhaps more than any other, energy, perseverance, courage, self-reliance, and endurance are required; and I may add (though *that* is indeed necessary in every walk of life) a firm trust in God's good providence." We can recommend it cordially and with good faith to "parents and guardians." The volume contains several excellent descriptive and characteristic engravings.

ADVENTURES IN AUSTRALIA. By MRS. R. LEE, formerly MRS. T. E. BOWDICH. Published by GRANT & GRIFFITH, London.

Mrs. R. Lee has published so many pleasant books under her present name, that it is scarcely necessary to recall her former. Her "African Wanderings," were the result of experience, and her "Memoirs of Cuvier," the fruit of a long acquaintance with that extraordinary man; but her later "travels" have been made at home, compiled from the best sources, and those sources gratefully and gracefully acknowledged. Mrs. Lee deals admirably with facts; her mind is not disturbed by an active imagination, but her reasoning powers are clear and vigorous, and her resolve to write the truth may be a model for the imitation of all travellers. "Adventures in Australia" cannot fail to achieve an extensive popularity; all matters connected with natural history are clearly told, and Mrs. Lee has, we repeat, spared no pains to collect information from the best sources. The engravings which illustrate this volume are highly interesting, and of considerable value.

HOW TO LAY OUT A SMALL GARDEN. By EDWARD KEMP. Published by BRADBURY & EVANS, London.

This is a very excellent and interesting little volume, full of valuable information, and cannot fail of being useful in the suburbs of a large town, or in the country; indeed, it contains a vast variety of knowledge. There are preliminary considerations as to the choice of a place; much is said as to the folly of attempting too much; of superfluous planting; of useless walks; of excess of ornament: general principles are well laid down, and carefully explained; general objects well defined; in fact, every necessary information conveyed in an intelligent, pleasant manner, and in a small compass. No lover of flowers, or of the true and beautiful, should be without this little volume.

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